JUNE 1950

35 CENTS

Dance

MAGAZINE

University of New Hampshire

Chicago National Association of Dancing Masters

THIRTY SEVENTH ANNUAL NORMAL SCHOOL AND CONVENTION

August 7th thru August 26th, 1950

Bal Tabarin – Hotel Sherman – Chicago

Faculty

FIRST WEEK NORMAL SCHOOL AUGUST 7th to AUGUST 12th

BUSTER COOPER Tap	**VIRGINIA PEALER** Ballet	**MAXENE LINDLEY** Children's Dances	**EDYTHE RAYSPIS** Character
DOROTHY CAMERON Children's Dances	**JACK WOLFRAM** Tap	**RUTH VALIQUET** Baton Twirling	**SYLVESTER SMITH** Acrobatics
LOUISE EGE Ballroom Dances	**HOWARD SCHULTZ** Ballroom Dances	**CHIEF CLEARWATER** Original Indian Dances	**ELISA STIGLER** Spanish Dances

Terminology by Principal of Normal School, ELISA STIGLER — Fifteen Minute Session Each Day

SECOND WEEK NORMAL SCHOOL AUGUST 14th to AUGUST 19th

GERALD CUMMINS Tap	**LAURENT NOVIKOFF** Ballet Technique and Dances	**JOSIE CORBERA VINCENT** Children's Dances	**FRANK DOLINAR** Acrobatic
ROSE LORENZ Modern Dances and Productions	**BOBBY RIVERS** Tap	**HOWARD TURNER** Ballroom	**ALBERT BUTLER** Ballroom

Terminology by ELISA STIGLER — Fifteen Minute Session Each Day

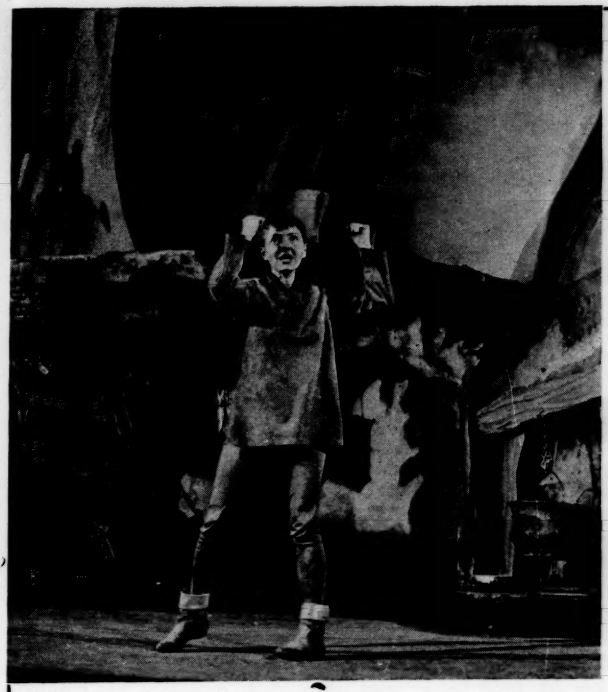
ANNUAL CONVENTION WEEK AUGUST 20th to AUGUST 26th

MURIEL STUART Ballet Technique and Dances	**JIMMY SUTTON** Tap	**ERNEST FLATT** Production Numbers	**BERT PRIVAL** Character
FRED KELLY Tap and Production	**WARD GULLIOT** Adagio and Acrobatic	**HAL DAVIS** Tap & Production Numbers	**DONALD SAWYER** Ballroom Dances
	BUSTER COOPER Teen Age Ballroom Dances	**JAMES LACKEY** Quadrilles and Other Old Time Dances	

Certificate of attendance issued to all students taking the Normal School Work. Our annual prospectus giving complete information about Normal School and Convention now ready for mailing and can be had by writing to the Executive Office Of The Association, 20 East Jackson Boulevard, Chicago 4, Illinois.

Edna Christensen
President

William J. Ashton, Secretary
20 East Jackson Boulevard
Chicago 4, Illinois



PETER LAWRENCE and R. L. STEVENS

present

JEAN ARTHUR

AND

BORIS KARLOFF

IN J. M. BARRIE'S

PETER PAN

MUSIC AND LYRICS BY **LEONARD BERNSTEIN**

WITH

MARCIA HENDERSON • PEG HILLIAS • JOE E. MARKS

PRODUCTION STAGED BY **JOHN BURRELL**

SCENERY AND LIGHTING BY **RALPH ALSWANG**

•

COSTUMES BY **MOTLEY**

and

Featuring **FABRICS *by* DAZIAN'S**

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 18, N. Y.

IN CALIFORNIA: DAZIAN'S OF CALIFORNIA, INC., 731 SO. HOPE ST., LOS ANGELES 14

BOSTON (16): 400 BOYLSTON STREET • CHICAGO (2): 125 NO. WABASH AVENUE

ERNEST BELCHER — BALLET
HARRIET DE REA — BALLET
AL DE REA — TAP
ENID ARMSTRONG — HULA — BALLROOM

TEACHERS' NORMAL COURSE

July 10 to Aug. 4, inclusive

Intensive Study for Students of the Dance.

Graded System for Teachers.

Dances for Commercial and Professional use.

BELCHER — DE REA DANCE STUDIOS
265 S. Western Ave., Los Angeles 4, Calif.

Bar Harbor, Maine
Summer Dance School
and
EXPERIMENTAL GROUP
Angiola Sartorio, Artistic Director
Ballet, Modern, Body Mechanics
Dance Composition, Music Appreciation
July and August
SEPARATE JUNIOR DEPARTMENT
Children 11-14 years of age
For information write:
315 West 57th Street • New York 19

Miriam
MARMEIN
Summer Dance Theatre School
Manomet, Mass. — July, August
Combine delightful vacation with daily training in Ballet, Plasto-Rhythmics, Pantomime, Original Repertoire and concert performance.
Register Now
236 W. 74th St., N. Y. C. (23) TR 3-6490

DANCE STUDENTS —
buy this **Ballet Technique Book**
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

ART OF TERPSICHORE
by Luigi Albertieri
This is the authoritative book on the basic positions, movements and exercises in ballet, carefully explained by a master, and copiously illustrated in clear line drawings.
Formerly $15.00 . . . Now **$5.00**
Send cash or money order
ART OF TERPSICHORE
DANCE MAGAZINE
503 West 33 St., N.Y. 1, N.Y.

photo: George Barkentin

Vincent Impelliteri, acting Mayor of New York, applauds Marquis de Cuevas' intention of bringing his company, the Grand Ballet de Monte Carlo to America. In this photo, taken at reception for the Marquis, are (l. to r.) Marquis de Cuevas, Mr. Impelliteri, John Martin, Rudolf Orthwine, Walter Terry.

Marquis de Cuevas to bring GRAND BALLET de MONTE CARLO to America

I have just had word from France that the Grand Ballet de Monte Carlo is expected to be booked in the United States this fall by the J. J. Schubert office of New York City, and that the company is expected to make its American debut on October 30, 1950 for a season of one month at the Winter Garden in New York.

Audiences for ballet in America have grown enormously since 1934 when I first began to organize a small ballet group and it has given me great satisfaction to see the recent, successful season of Ballet Theatre in New York, its 10th anniversary season. It was only a prayer and a hope eleven years ago when it started, as I well remember since I was one of its founding members.

I am not one of those people, however, who thinks the United States should be limited to one or two ballet companies. I think it means artistic growth and better chances at the box office for all older companies when a new entry appears in the lists, so when I heard that the Marquis de Cuevas would bring his company to America, I cheered. I think the more good companies, the better the chances for growth of audiences for ballet.

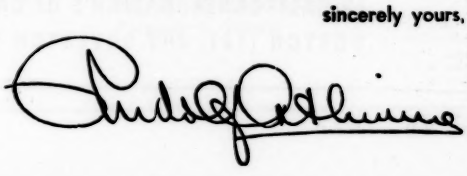
Marquis himself told me this good news at the reception given for him at the Greenwich Village studio of his press representative, Marjorie Barkentin, during his recent visit to New York. He was adamant about the fact that his is an American company. It is true that Marquis de Cuevas is an American citizen; that the company is chartered under the laws of the State of New York; its ballet master, John Taras, is an American; its four principal dancers are American, and much of its repertory was created by American choreographers. In fact, the company itself is the artistic heir to the late International Ballet, itself an American-based company.

But what about it's name? The "Monte Carlo" in its title implies that it belongs to France, not to America. What about the fact that the company has appeared exclusively before European audiences? This company cannot justifiably call itself American with a French title and a European background.

Does this mean it is not artistically sound and that it will not be exuberantly embraced by audiences the equal of those which welcomed Sadler's Wells last autumn? Not at all. It doesn't matter in the least what a company's name is, nor where it comes from. What matters is that it is artistically sound.

GRAND BALLET DE MONTE CARLO, with its essentially sound structure, its artistic depth and repertory of more than forty ballets, its brilliant first dancers, Rosella Hightower and Andre Eglevsky, its other luminous stars, and its great patron and artistic director, Marquis George de Cuevas, has every right to a warm welcome in October when it makes its bow to America.

sincerely yours,



Dance MAGAZINE

VOLUME XXIV NUMBER 6

JUNE, 1950

The LARGEST,
most WIDELY READ
Dance Publication in the WORLD

IN THIS ISSUE:

Via the Grapevine 6
Season in Review — Doris Hering 8
Ballet Theatre — new works of the season 9
Summer Dance Festivals and Schools 10
Jacob's Pillow in its 9th Season 11
NIJINSKY — a gallery of roles and an appreciation by Roger Pryor Dodge 12-15
DANCE MAGAZINE Awards of the Year in performance and choreography 16-21
An American Dancer Abroad — George Philcox 22
Just People and Places — a pictorial 26
Reducing through Flexing — Eileen O'Connor 30

YOUNG DANCER SECTION

Contest letter winners 43
Young Dancers in Action — pictorial 44
The Point of Pointes — Selma Jeanne Cohen 45

ON THE COVER

BELLA LEWITZKY, in the Lester Horton composition called SOLDADERA, a dance opus about the Mexican women who went into revolutionary battle side by side with their men.

The photograph by CONSTANTINE.

Editor and Publisher: Rudolf Orthwine

Executive Editor: Helen Dzhermolinska

Advertising Manager: LYDIA JOEL
Circulation Manager: BARBARA PLATT
Sales Manager: LOUIS ELSON
Art Director: CHARLOTTE HOWLAND
Subscription Manager: LEE TRANFALIA
Business Manager: RICHARD ZIPSER
Education and Research Editor: Dorothi Bock Pierre
Dance Historian: George Chaffee
Ballroom Editors: Albert and Josephine Butler
Young Dancer Editor: Lydia Joel

Associate Editors
Ann Barzel, Doris Hering, Lydia Joel, Mary Jane Hungerford

Contributing Editors:
Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Hope Sheridan, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:
Earl Leaf, Walter E. Owen, Fred Fehl, Gerda Peterich

West Coast Photographer: Constantine

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golda G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
Chicago: Ann Barzel, 3134 W. 16th St.
San Francisco: Beatrice de Baltazar, 824 Hyde
Los Angeles: Joan Wilcoxon
Road Correspondent: SENIA SOLOMONOFF

NOTICE TO ADVERTISERS:
Deadline for advertising is the 20th of the 2nd month preceding publication, e. g.: June 20th for the August issue, July 20th for the September issue.

NEW YORK OFFICES: 503 WEST 33rd STREET LO 3-5907 and JU 2-4523

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 St., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1950, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

JACOB'S PILLOW
DANCE FESTIVAL, INC.
Founder — Ted Shawn — Director
Ninth — 1950 — Season
"THE UNIVERSITY OF THE DANCE"
Undergraduate Course Nine Weeks
Graduate Course Six Weeks
both beginning July 3rd
Faculty:
Ballet: MARGARET CRASKE (1st 7 Weeks)
Modern: MYRA KINCH
Ethnic: MME. LA MERI (6 Weeks)
DR. ELIZABETH BURCHENAL (1 wk)
JOSEFINA GARCIA (1 Week)
PEARL PRIMUS (1 Week)
Body Conditioning: JOSEPH PILATES (6 Weeks)
Pedagogy, Fundamentals of Movement and Rhythm — TED SHAWN
Kinesiology & Anatomy for Dancers: JOSEFINA GARCIA (6 Weeks)
Workshop in Stagecraft for Dancers: JOHN CHRISTIAN
Visual Aids to Teaching Dance: CAROL LYNN
and a list of Distinguished Guest Lecturers
Students seeking graduate credit for their study of the dance at Jacob's Pillow apply to the Director of Graduate Study, Springfield College, Springfield, Mass.
All others write to:
The Director, Jacobs Pillow Dance Festival
P.O. Box 87, Lee, Mass.

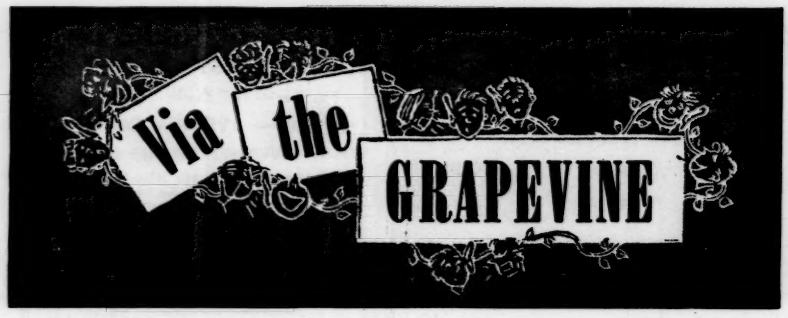
EDNA McRAE
School of the Dance
Ballet — Character — Tap
INTENSIVE SUMMER COURSE
JUNE 12 — JULY 21
Limited Enrollment
Classes Day and Evening
Information sent upon request
Suite 500C, Fine Arts Bldg.
410 S. Michigan Ave. Chicago 5, Ill.
Webster 9-3772

SUMMER BALLET SCHOOL
New London, Conn.
MAXIMILIAN FROMAN
Noted Russian Balletmaster
first season in America
Brochure on request
THE LATHAM SCHOOL OF THE DANCE
159 Bank Street New London, Conn.

SPECIAL TEACHERS' COURSE
July 3rd thru Aug. 26
TAP BALLET ACROBATIC
DAILY CLASSES
Write for Information
BLANCK SCHOOL OF DANCE
124 Broadway Schenectady, N. Y.
PHONE 7-0104 2-2646

SUMMER DANCE CAMP
Professional Instruction Daily in Classic Ballet
(Located on York River in Historic Virginia — Brick Bldgs.)
Rates Fr. $65.00 — 2 Weeks
Contact
EVANS STUDIO — 17 S. King St., Hampton, Va.

THE DANCE MART
Specialists in rare and all current dance books and programs. Lists on request.
Box 315, Times Sq. Sta., New York 18, N. Y.



L'Affaire Les Ballets Americain

Internecine warfare on the international dance level flared into the open the night of May 8 in Paris at the Theatre Champs Elysees on the debut of the group called Les Ballets Americains, composed of Americans Ruth Page, Bentley Stone, Jose Limon and their groups.

Coming from a concentrated section of the balcony of the theatre, a wave of hoarse cat calls, whistles and boos greeted the American dancers, drowning out the determined applause of the non-catcalling section of the audience. Who the cat callers were will be revealed in a moment.

Lucas Hoving, a member of the company, going into a cafe after the first night performance met and was greeted by an old acquaintance, one Michel Renault, a solo dancer in the Paris Opera Ballet. M. Renault had been present in the balcony of the theatre on May 8. M. Renault freely admitted that the demonstration was organized, that it was in retaliation for the demonstrations held by pickets in front of the New York City Center in September, 1948 when the Paris Opera Ballet appeared there, and said furthermore, "We will make it impossible for any American ballet troupe to appear in Paris after what happened to us at the City Center."

Thus, reprisal rears its glum head, and those individuals in New York who registered disapproval of the September, 1948 demonstrations on the very ground that they might inspire just such a situation, may now have the sour satisfaction of being able to say, "I told you so."

The deplorable aspect of this Franco-American vendetta is the fact that whether it was justified or not, the New York demonstrations were on a political level, whereas the Paris demonstrations were on a level of purely personal spleen.

In September, 1948, a group calling itself the American Dancers Anti-Fascist Protest Committee threw a picket line around the City Center to protest the presence, not of the Paris Opera Ballet, but of its ballet master, a suspect Nazi collaborationist, Serge Lifar. The American group, armed with moral righteousness and high-mindedly unconcerned with the fact that dancers can not be disassociated from the human and national being, overlooked the fact that the entire body of the Paris Opera Ballet holds M. Lifar in the highest affection and esteem, the result, no doubt, of the fact that Lifar held together and preserved the Opera Ballet through some very grim years, indeed. A slap at Lifar, therefore, becomes a slap at the entire Opera Ballet, whether the Americans like this or not.

No one in Paris, or anywhere else, can prove that M. Lifar personally promoted the May 8th demonstration, but that the Paris Opera Ballet itself is responsible, there is not the shadow of a doubt. M. Lifar himself sent the company a telegram wishing them success and regreting his inability to attend its debut.

Just as interesting was the reaction of the Paris press to Les Ballets Americains. Although it is not the custom in Paris for critics to attend a first night (they go to second performances) M. Oliver Merlin of Le Monde was present, seated, in fact, in the bloc of balcony seats which housed the whistling ballet battalion. Inasmuch as M. Merlin is known to be an out and out sympathizer of M. Lifar and chum of the Opera dancers, it came as no particular surprise to find in the May 9th edition of Le Monde that the American offering was ". . . monstrous . . . unconsciously obscene . . . the dance was almost nil . . .", in fact, its principal crime was that it was American.

The more remarkable then became the reaction of other critics of the Paris press, whose critiques in succeeding days showed an absence of rancour and a more or less impersonal assessment of the first American company to appear in Paris since before the war — a period during which "taste" has had much time to shape and re-shape itself. Allowing for the differences in American and French emotional climate and "taste", the verdict of the Paris press was on the whole appreciative, impersonal and sane in its approach. The American company can hardly be said to have received the same kind of drubbing the French company received from the New York press, chiefly on the ground of "taste".

Among the clippings of critiques to have reached the editor's desk, those from the newspapers Combat and Paris-Presse reveal writers of a high order of perception and sensitivity, but in general the Parisian critics can not be accused of the rancour displayed by their colleague, the estimable M. Merlin.

Outside the actual orbit of the Opera camp and the newspaper notices, there has, of course, voluntarily erupted with typically Parisian ardour, a reaction among the general public and single individuals of responsible position, who deplore and disclaim any part of the disgraceful demonstration of May 8.

J. J. Etchevery, choreographer and ballet master of the Opera-Comique, a national theatre, just like the Opera, in a letter written to Mr. Thomas Fisher, business manager of the American company, declared that he was aware of the existence of a cabal determined to oppose American dancers in Paris, and that he wished to disassociate himself from the disgraceful acts of the cabal. Many noted and responsible individuals in Paris have followed suit with similar declarations.

The mob scene which took place on May 8 has not been repeated.

And the Parisian public? That vast body, irregardless of press or cabal, hostile or otherwise, reacted in the only way that amorphous and mysterious thing called the public ever does in the face of bewildering publicity, by filing right up to the box office and into the theatre nightly. Exactly what hapened in New York in September, 1948 happened in Paris in May, 1950.

★

THE actual signing of a one-year contract between **Rudolf Bing,** general manager of the Metropolitan Opera and co-directors **Lucia Chase** and **Oliver Smith** of Ballet Theatre took place May 16. Twelve members of the former company have been retained and auditions were held May 23 and 25 to bring the number of dancers to 36. As noted here a few months ago, **Nana Gollner** is to be prima ballerina of the Opera ballet. The male lead has not yet been chosen . . . The Labor Youth League of San Francisco, having made up its mind that a slur to the negro peoples is implied in the character of the black-face doorman in Willam Christensen's new ballet farce about the jazz age, NOTHING DOING BAR, threatened to throw a picket line around the house where the San Francisco Ballet was playing a recent season, unless the character was played in white face. Mr. Christensen denied that any slur was intended and amiably agreed to the change, although the character. Yo-Yo, suffered in color from the change . . . **Jocelyn Vollmar,** prima ballerina of the S. F. Ballet, is in New York on holiday and will go to Paris in June to study and vacation . . . **Federico Rey** and **Pilar Gomez,** presently headliners at the Baccara Club in Paris, have been touring Europe since February, warmly received by French, Italian and Spanish audiences . . . **Lisan Kay** appeared as soloist with the San Carlo Opera Company in performance of AIDA at the Center Theatre in May . . . Folkways, a record publishing firm, is issuing an album of **La Meri's** most popular dances . . . **Donald Saddler,** on vacation from his TV show, goes to Texas for the summer as choreographer for the Dallas Starlight Summer Opera . . . **Dorothy Perkins** of Oklahoma City created the ballet, a Venetian carnival scene, for the Blevins Davis production of THE MERCHANT OF VENICE, given six performances, May 1-6, at the University of Kansas . . . A large audience and members of her school and experimental group bade an affectionate farewell to **Katherine Dunham** and members of her company at the May 19th Boule Blanche held in New York, previous to Miss Dunham's departure for a South American tour. She will not return to the U.S.A. until the autumn of 1951 . . . The New York City Ballet is expected to ap-

pear at a number of dance and music festivals in Europe, notably the one at Venice, following its British engagement in July and August . . . **Iris Mabry** has reopened her New York school and expects to audition dancers in June for a group who will work with her this summer at New Boston, Mass. in preparation for autumn concerts . . . It's been a long time, but the Merry Widow is still in condition to give Hollywood cafe society quite a jolt when she appeared at the Mocambo in a smart cafe dance trio composed of **Michael Panaieff, Juan Reyes,** and naturally, herself, **Mae Murray.** Mr. Panaieff's work, especially, was on the concert level . . . The directors of the Canadian Ballet Festival Association announce that the **3rd annual Canadian Ballet Festival** will take place in Montreal, the week of **November 27, 1950** at his Majesty's Theatre . . . **George Chaffee** appeared as solo guest artist with the **Montreal Ballet** at His Majesty's Theatre on April 17 and 18, dancing the Bluebird variation and excerpts from Swan Lake to thunderous ovations. The company is under the direction of **Eleanor Moore-Ashton** . . . The **Amos Chaliis** have been blessed with a daughter, Wendy, born April 29 in New York City . . . Ditto the **Leroy Thayers** of Washington, D. C. Theirs is a grandson, their second . . . The Austrian students group of dancers, good-will touring the United States, is expected to give a final performance in New York City some time in June before departing for home. A second group will arrive here in the Fall for another tour, the first having been such a sensation.

★

Contrary to information received by the editor and printed in the May issue of DANCE Magazine, **Hanya Holm** will not resign her post as head of the dance division of Adelphi College. Miss Holm will continue as full professor of dance. **Maxine Munt,** assistant professor of dance, will not return to the faculty in the fall of 1950. Miss Munt and her partner, **Alfred Brooks,** sailed May 29th to study in Paris and under Mary Wigman in Switzerland this summer. Both intend to devote themselves exclusively to professional work upon their return to America . . . Summer classes in ballroom dance and modern technics are offered from June through August by the 92nd Street YMHA, with **Albert Butler,** ballroom dance editor of DANCE Magazine, and **Nona Schurman** on the faculty . . . **Yuriko** and **Marjorie Mazia** will teach the 16th annual June course offered by the Martha Graham School of Contemporary Dance this month . . . Add to the calendar of conventions not listed in the May issue, the 2nd annual normal school to be held by the **Texas Association of Teachers of Dancing,** June 26-30 at the Baker Hotel in Dallas, Texas, with a faculty composed of **Adolf Bolm** in ballet, **Ruth Barnes** in baby ballet, **Jack Dayton** in tap and **Miriam Widman** in acrobatic and adagio.

(Continued on page 47)

HADASSAH, oriental dancer, appears with her first concert group in recital at the little dance theatre of the 92nd Street YMHA in New York City on June 4th.

photo: Marcus Blechman

photo: Hessler

TED SHAWN as Atomo, God of Atomic Energy in performance at the Bal Boheme in Washington, D. C., on April 17th, an occasion when numerous illustrious persons and civic organizations sponsored a pageant called "2100 A. D." Chief sponsor was the Arts Club of Washington, in this salute to the national capital sesquicentennial, in its presentation of the seventeenth Bal Boheme.

Members of the American group known as Les Ballets Americain which appeared in Paris in May, line up for French cameras on their arrival at Orly airport outside Paris. Easily visible are Ruth Page (front), Jose Limon and Pauline Koner on the staircase.

Season in REVIEW

by DORIS HERING

JEUX 1913

JEUX 1950

photo by Eileen Darby

The 1913 photo of Nijinsky's ballet, JEUX, with principals Tamara Karsavina, Vaslav Nijinsky, and Ludmila Schollar stands on the record side by side with the 1950 version, created by William Dollar for Ballet Theatre's current season, with principals Nora Kaye, Igor Youskevitch and Norma Vance.

BALLET THEATRE
Center Theatre, New York
April 23-May 14

The financial problems of ballet companies have received much publicity. And so the public begins to believe that once this problem has been licked, or at least quieted, the rest is clear sailing. But it is not so. For, equally as important and potentially as destructive is the problem of artistic direction.

Like symphony and opera, the ballet may be classed as a cultural institution. This means that in addition to allowing free scope to the best creative and interpretative talents of the day, it must maintain contact with tradition. It must present older works in the style in which they were conceived. And it must make sure this style is maintained.

Despite many wonderful accomplishments in its first turbulent decade of existence, the Ballet Theatre is becoming a little neglectful on this score. Its artistic direction lavishes tender and knowing care on the modern wing. But old favorites like LES SYLPHIDES, SWAN LAKE, GISELLE, and to a degree, PRINCESS AURORA are losing touch with the romantic and imperial traditions. Even Balanchine's THEME AND VARIATIONS has been allowed to lose the elegantly detached musicality that was one of its many merits.

And this is certainly not the fault of the company's talented dancers. After all, if they are capable of the infinite subtleties of Antony Tudor's ballets (which he supervises personally), there's no reason why they can't fully encompass GISELLE and SWAN LAKE.

We may sound a bit unappreciative, since the older works form a relatively minor part of Ballet Theatre's varied repertoire. But we were trying during this three week Spring Season at the City Center to view the company with a "European" eye. For they will spend the next five months spreading the gospel of American ballet abroad. And many people already feel that our jaunty "American Touch" is only a brash way of concealing our inadequacies in the face of tradition.

So much for misgivings. Actually the Ballet Theatre will have much to offer its European audiences. Antony Tudor's JARDIN AUX LILAS and ROMEO AND JULIET are as poignant as ever. His UNDERTOW and especially his PILLAR OF FIRE retain their infinite compassion. The humor and wholesomeness of Jerome Robbin's INTERPLAY and FANCY FREE never seem to wear thin. And Eugene Loring's BILLY THE KID has some of the finest movement stylization ever turned out.

The New York Season added four new works to the repertoire. Although one was a Tudor opus, the ballet of a comparatively unknown newcomer won first place with the audience. It was Herbert Ross' CAPRICHOS.

CAPRICHOS first appeared last January on a Choreographers' Workshop program, where it made an immediate and potent impression (see March issue of DANCE). Ballet Theatre has taken it over with some costume improvements by Helen Pons.

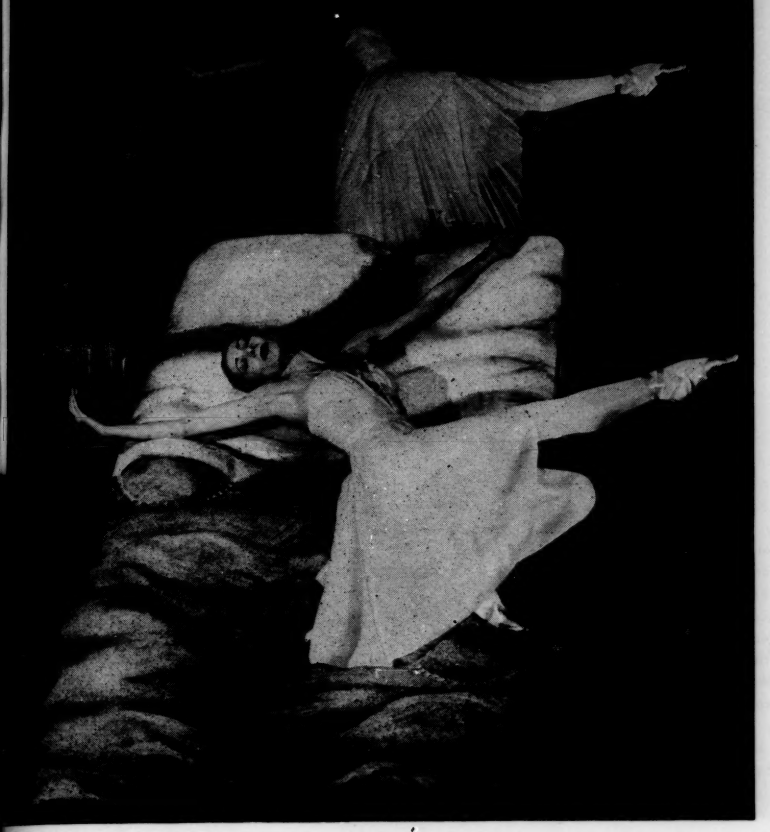
CAPRICHOS is a theatre piece — sharp, colorful, and atmospheric. Its four scenes were inspired by the vitriolic Caprichos etchings of Goya. But since it is an inspiration and not a dependency, Mr. Ross has not tried to make "Spanish dances." He has stressed the universality of the subject matter and the depravity of the world satirized by the Caprichos. In so doing he has achieved a solid, hard-hitting style of his own. What's more, he has found in Bela Bartok's Contrasts for piano, violin, and clarinet a score whose vigorous modernity exactly suits the purpose for which it was used.

The ballet is about some very unattractive humans. At the outset two obscene little females (Charlyne Baker and Jenny Workman) tumble about aimlessly. They soon relieve their boredom by watching a seduction in which a maja pretends to ward off two ruffians (Eric Braun and Peter Gladke). Nana Gollner was absolutely perfect in the feminine role. She achieved what one might call "cold fire" — a combination of haughtiness and unleashed ferocity.

John Kriza had some of this quality, too, in the third section called TANTALUS. In this duet with Ruth Ann Koesun, who had the difficult task of playing dead, he resembled a sleek cat alternately caressing and mauling an inert mouse.

In the final inquisition scene (NO HUBO REMEDIO) one missed the frantic hysteria

(Continued on page 39)



NIMBUS

Nora Kaye and Diana Adams in scene from Antony Tudor's new work for Ballet Theatre, NIMBUS.

CAPRICHOS

John Kriza and Ruth Ann Koesun in episode from Herbert Ross' CAPRICHOS.

BALLET THEATRE

in new works of the current season

DESIGNS WITH STRINGS

Ensemble from the John Taras' ballet, DESIGNS WITH STRINGS, with Norma Vance, Erik Bruhn, Lillian Lanese, Diana Adams, Holland Stoudenmire and Dorothy Scott.

photos by Eileen Darby, Graphic House, Inc.

1950 Summer Dance FESTIVALS

and

Schools of the Dance

Ronne Aul and Lisa Czobel, to appear in performances at the 1950 session at the Bar Harbour Summer School of the Dance, Bar Harbour, Me.

Bar Harbor School and Experimental Group

The Bar Harbor school is situated on beautiful Mount Desert Island, a short distance from Bar Harbor, Maine. The school and experimental group, now in its 4th consecutive year, is under the direction of Angiola Sartorio.

The faculty includes Monna Montez, Yurek Lazowsky, Emil Kahn and Miss Sartorio. Subjects offered include ballet and character, modern, choreutics, eukenitics, body mechanics, music appreciation, dance notation and composition.

This year a junior department, for boys and girls in the 10-14 age group, is to be inaugurated. Many performances by the junior and senior groups are planned.

★

Barbara Mettler School of Dance

The Barbara Mettler school is located at Rock Ridge Farm, Meredith, N. H. in the heart of the White Mountains. Director of the camp is Miss Mettler, who is currently head of the dance department at the Boston Y.W.C.A. She will be assisted this summer by a faculty composed of Cora Miller and June Johnson.

The camp offers a basic approach to dance to men and women with or without previous dance experience. Courses offered are in technic, expression, performance, dance education and theory.

★

Harriette Anne Grey, head of the dance division in the contemporary 1950 summer session of the Perry-Mansfield Camp, Steamboat Springs, Colo.

Professional group which appears at the Miriam Marmein Dance Theatre School in Manomet, Mass., posed on the rocks on the shore of Manomet.

Meadow Hearth

The theatre of dance at Meadow Hearth, Hopkinton, N. H. will open early in July for its 3rd consecutive summer season, with Grace and Kurt Graf again in direction. They plan classes in diverse dance technics, as well as in square dances, and will hold weekly square dances. This year the Grafs will stage the Max Reinhardt version of "A Midsummer Night's Dream",

★

Perry Mansfield School of Theatre

For the 34th year this famous school resumes summer activities at Steamboat Springs, Colo. in the high Rockies, this time with Harriette Ann Grey as head of the department of contemporary dance. Miss Grey brings several members of her Hollywood concert group with her. Miss Grey is assisted by Margaret Lawler, as instructor. Traysia Williamson heads the ballet department.

Classes in dance theory, composition, history, body mechanics, ballet and modern technics, as well as square dances, are offered.

Charlotte Perry, co-director of the camp, again heads the drama department, assisted by Barney Brown. Emphasis in this curriculum is placed upon the integration of dance and drama.

In August, the cast of two scheduled major productions will be taken to the University of Wyoming at Laramie for performances.

★

Marmein Outdoor Dance Theatre

The summer season of the Marmein Theatre at Manomet, Mass. begins July 5th. Classes are offered in ballet, plasto-rhythmics, pantomime Students will be presented in a number of original works by Miss Marmein at intervals during the season.

★

Pinewood Camp

Pinewood Camp, located at Long Pond, Buzzards Bay, Mass. is under the direction of the Country Dance Society of America, with May Gadd as chief director. The camp is devoted exclusively to instruction in American and English dances, in a course given August 6-20. Douglas Kennedy of the English Folk Dance Society will appear as special lecturer.

★

Summer School of Creative Arts

This school, under the direction of Kathleen Hinni, is located in Vineyard Haven on Marth Vineyard, Mass. It offers a varied curriculum in dance, and stresses the development of creative ability in the child.

★

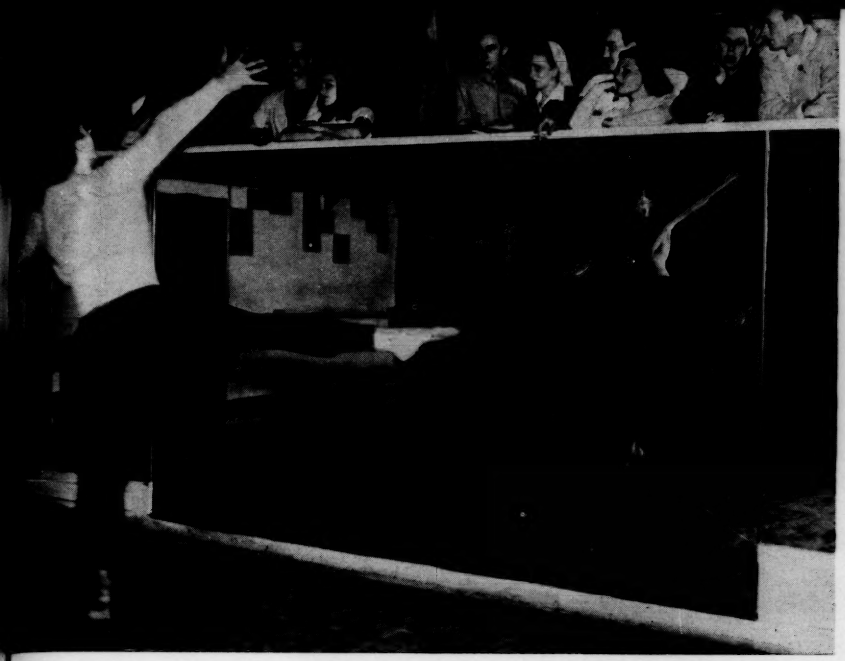


photo by Eric M. Sanford

José Limon in practice in Jacob's Pillow classroom is watched by friends and visitors from abbreviated balcony — wonderful arrangement for all parties.

A class in modern dance technic in session on the stage of the theatre under the direction of Myra Kinch. The rear wall of the theatre is removable, and is often open in this fashion.

And here it is: none other than Jacob's Pillow itself, a boulder in the terrain. The group consists of Federico Rey, Pi'ar Gomez, Ted Shawn, Janet Collins and Myra Kinch, all of whom were in residence last year.

JACOB'S PILLOW in its 9th season

JACOB'S PILLOW, a boulder which preceded Ted Shawn to the Berkshires by several eons (geological) is by the way of becoming one of the western hemisphere's most celebrated hunk of rock — and for good reason. It is the magnet which draws about itself every year a concourse of greatest names in American dance, who come to teach and perform under the banner of Ted Shawn.

Of course, without Ted Shawn, Jacob's Pillow would still probably be nothing but another bump on a Berkshire hill, because he is the force that has made Jacob's Pillow a lodestone.

Himself the rock upon which several generations of American dancers have been borne and bred, Ted Shawn in 1950 represents in his person the honesty, the vision and the courage that have kept the operation of Jacob's Pillow for seventeen years the seat for dance and dancers, rising above the many hardships of survival.

Actually, the school of the dance and dance festival are nine years old, the first season of this, by now, venerable institution having been lanuched in 1942.

Previous to 1942, the farm and studio had been used by the Shawn men's group as a base for operations between 1933 and 1940. When the men's group disbanded, the camp was taken over in toto by Anton Dolin and Alicia Markova in collaboration with Ballet Theatre during the summer of 1941.

In 1942, Jacob's Pillow passed into the ownership of Jacob's Pillow Dance Festival, Inc., a non-profit making organization, chartered under the laws of the State of Massachusetts, and governed by a board of directors. It was the summer of '42 also that the new theatre was built, designed by Joseph Franz, architect of the Music Shed at nearby Tanglewood.

(Continued on page 37)

SPECTRE DE LA ROSE A study made in Paris in 1912.

NIJINSKY

an appreciation by

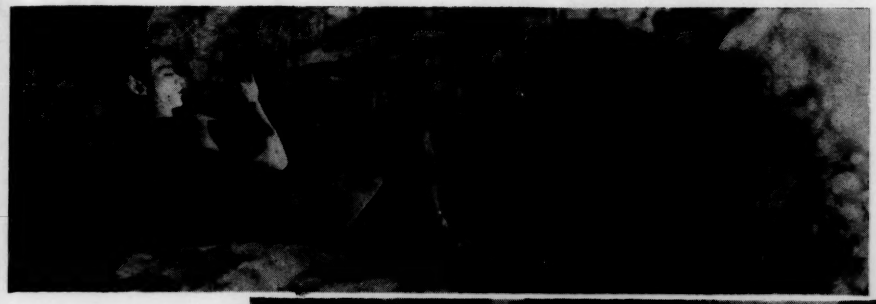
ROGER PRYOR DODGE

all photographs from the collection of Roger Pryor Dodge, by courtesy of the Dance Collection, New York Public Library.

Nijinski, the school boy — in 1906, two years before his graduation from the Imperial School of the Maryinsky Theatre.

a gallery of immortal roles

L'APRES MIDI D'UN FAUNE



Opening and closing moments of the ballet created by Nijinsky himself in 1912.

I remember Nijinsky dancing. I was one of those fortunate enough to have seen him. I have not forgotten in thirty-three years that sight, and never shall. His passing, on April 8 affected me as though it were something personal, as I am sure it must for all those who remember his glorious dancing.

A study of photographs of Nijinsky dancing, and a perusal of the works written about him are all that are left when memory itself is gone. Let us look at some of the remarkable photographs of Nijinsky in dance. One must remember that these photos were taken thirty to forty years ago, at a time when photographic technic was hardly at its present peak of perfection and that to make an impression in a photo study in those days was a work of sheer genius, if not a miracle. The mere fact that so much of the remarkable presence, the fluidity and dynamic movement come across in these dated photos, is a testament to a genius that no poetry can describe.

His photos are mere hints at the remarkable quality possessed by Nijinsky for transformation into the role or thing danced, his penetration into the inner meaning of the role and the resultant transformation into the physical. His photos certainly grip the soul

LE DIEU BLEU

A study made in Paris in 1913.

NIJINS

PETROUCHKA
A study made in Paris in 1912.

GISELLE
A study made in St. Petersburg with Tamar Karsavina in 1909.

SCHEHERAZADE

A study made in Paris in 1912.

of the spectator as few photos of dancers, contemporary or historic, ever do.

Some questions have been raised by Nijinsky's detractors about his technical abilities, so carping is the mind of man, so short of memory. Little I say can fortify his claim to genius, but I think his physical and technical abilities deserve some explanation.

Human beings do not vary in any great degree in their capacity to achieve physical feats beyond the power of each other. Many are the dancers who can leap as high as Nijinsky did or execute a *batterie* of entrechat as he did. It is solely in the *impression* of elevation and flashing *batterie* that he outranks any male dancer in living memory. His physical achievement *can* be measured; his beats *can* be counted, but the *illusion* he created was something that

NARCISSE
A study made in Paris in 1911.

KING CANDAULE
A study made in St. Petersburg in 1908.

CARNAVAL
A study made in Paris in 1913.

other powerful male dancers simply do not have, whatever their physical equipment.

Although Nijinsky was trained in the academic ballet, as it was known and understood by his teachers in the Russian Imperial School at the turn of the 20th century there is no doubt in the mind of any who ever saw him that he was as adept in the use of the torso as the most extraordinary of modern dancers today, far more so because he had at his command a perfectly ballet-trained body. With his perfect body, his fey intelligence, he was able to vitalize ballet in a way that no dancer, even in his remarkable generation which produced so many great dancers, was able to do. I remember with absolute pleasure his ability to retard or hurry

(Continued on page 34)

DANCE MAGAZINE AWARDS

for achievement in choreography • • season of 1949-1950

in ballet

1. **Jerome Robbins for THE AGE OF ANXIETY**
2. **George Balanchine for THE FIREBIRD**
3. **Herbert Ross for CAPRICHOS**

in modern dance

1. **Jose Limon for THE MOOR'S PAVANNE**
2. **Sophie Maslow for FESTIVAL**
3 **Doris Humphrey for INVENTION**

in musical comedy

Helen Tamiris for TOUCH and GO

in films

none

WHY these token awards for achievement in choreography?

It is the deep sense of responsibility by those who record today's achievement toward those who make it, and toward the future, which has no other recourse for knowledge except in the printed record, which instigated these annual token awards by DANCE Magazine.

In this manner, for the second consecutive year, a panel of fourteen judges have convened and cast votes and now respectfully submit their judgment to the present and future. These judges are individuals in the New York metropolitan area who are editors, critics and journalists who contribute to periodicals and newspapers in the field of dance literature.

It is respectfully acknowledged that there are many creative centers in America where dance blossoms to fruition, centers such as Chicago, Boston, Los Angeles, San Francisco, and many others, but only because of the physical

(Continued on page 36)

THE "firsts" in composition of ballet and modern dance of the season are recorded pictorially in other pages in this issue. The "firsts" in performance are recorded on the opposite page. It would be an injustice to many fine artists who have enriched the dance and theatre this year to fail to mention their individual achievements, even though not voted "firsts".

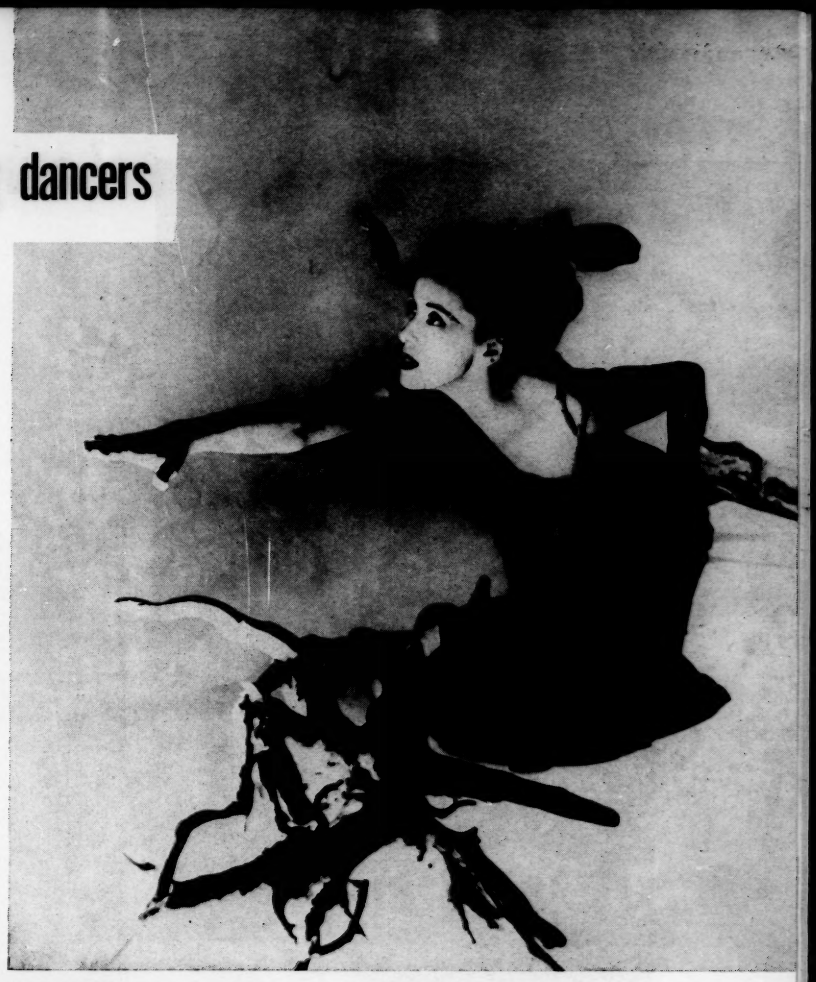
The year 1949-50 in dance! What a wealth of colour, warmth, and excitement memory conjures up in the performances of such visitors from abroad as **Margot Fonteyn** in ANYTHING, **Beryl Grey** as the Lilac Fairy in SLEEPING BEAUTY, **Frederick Ashton** and **Robert Helpmann** as the two sisters in CINDERELLA, **Helpmann** as the Bridegroom in WEDDING BOUQUET, **Moira Shearer** as Julia in the same, **Renee Jeanmaire** as Carmen in the ballet of that name, **Colette Marchand** as the chick in OEUF A LA COQUE and **Colette Marchand** as Clorinda in LE COMBAT, **Milorad Miskovitch** as Tancred in the same, and **Roland Petit** as Jose in CARMEN.

On the American scene, one remembers with gratitude and pleasure the performances of **Nora Kaye** in FALL RIVER LEGEND, **Igor Youskevitch** in THEME AND VARIATIONS, **John Kriza** as the Mercury in HELEN OF TROY, **Hugh Laing** as the Transgressor in UNDERTOW, **Hugh Laing** as Romeo in ROMEO AND JULIET, **Nana Gollner** in the DON QUIXOTE pas de deux, **Mary Ellen Moylan** in BALLET IMPERIAL, **Alexandra Danilova** in GAITE, **Danilova** in MADRONOS, **Danilova** in SWAN LAKE, **Nina Novak** in GRADUATION BALL, in PRINCE IGOR, in RAYMONDA, **Leon Danielian** in MADRONOS and in GAITE, **Ruthanna Boris** in COPPELIA, **Maria Tallchief** in FIREBIRD and ORPHEUS, **Tanaquil LeClercq** in BOURREE FANTASQUE, and **LeClercq** in the second movement of SYMPHONY IN C, **Melissa Hayden** as Profane Love in

(Continued on page 36)

the two outstanding performing dancers

season of 1949-1950



Cris Alexander

MARTHA GRAHAM

The difficulty is not in choosing the one memorable performer of the year, but in choosing what that one made most memorable. After deliberate judgment, the choice of the Sorceress in CAVE OF THE HEART is a hard one. The implication in the word "sorceress" covers a wide field of the prismatic women danced by Miss Graham, all of them actually herself, a colossal self which needs not even lean of the artifices of beauty and technic as other dancers must, although she possesses these artifices in large measure.

The Sorceress wrings the very breath out of memory; she lives long after the trivialities of technic, production and performance itself are forgotten.

George Platt Lynes

JEROME ROBBINS

For comprehension and quality of characterization, no other single male dancer has within the last season achieved the peak of performance attained by Jerome Robbins in his role of the Son in George Balanchine's THE PRODIGAL SON. Before a dancer can attack and interpret any role whatever, he must, perforce, have the substance with which to work, and at least in this case, the magnitude of Balanchine's choreography has given him that substance.

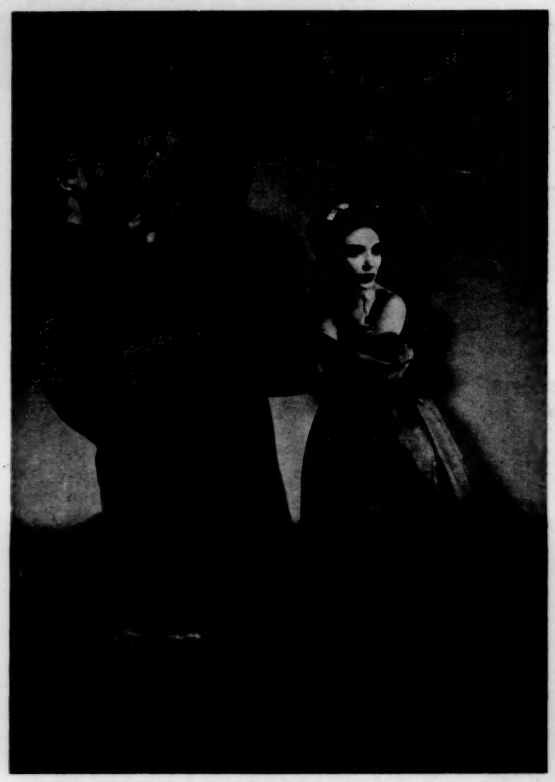
Robbins has for so many years been catalogued as solely a choreographer that until his return to dancing roles with the New York City Ballet one had almost forgotten that he was also a dancer of excellence. What distinguishes Robbins from so many other male dancers of quality, some of whom are, without doubt, his peer in technic, is his deep consciousness of emotion, his faculty for projecting the man and human being in the role danced, as nobly consummated in THE PRODIGAL SON.

DANCE Magazine awards

the outstanding creation
in the field of
American modern dance

JOSÉ LIMON'S

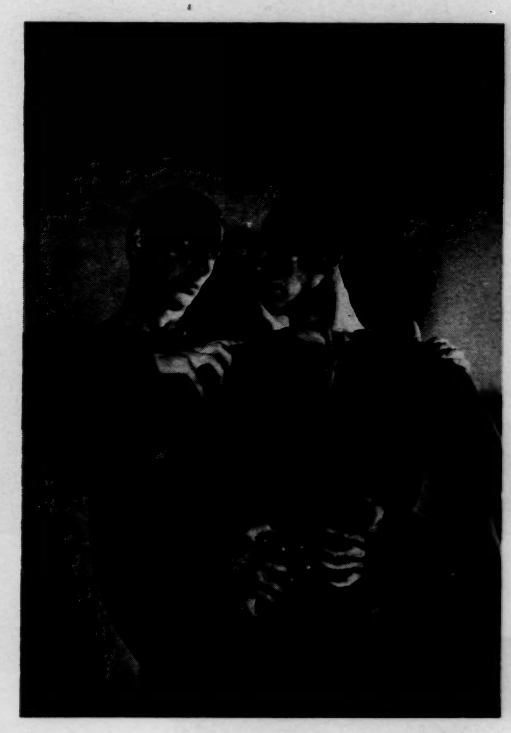
The MOOR'S PAVANNE



. . . for achievement in Choreography

season of 1949-1950

photographed exclusively for Dance Magazine
by GERDA PETERICH



"The Moor's Pavanne"

choreography by Jose Limon

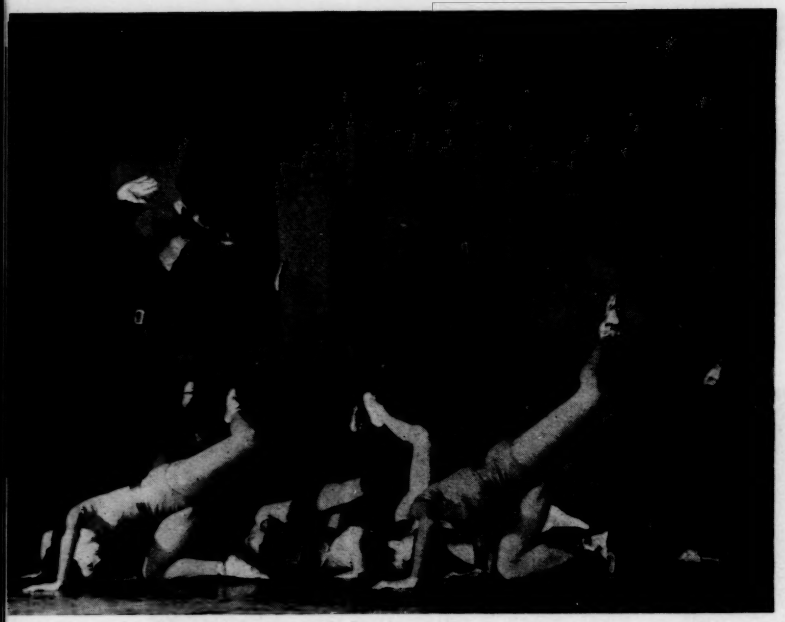
music by Henry Purcell (arranged by Simon Sadoff)

costumes by Pauline Lawrence

the dancers: Pauline Koner, Betty Jones, Lucas Hoving, Jose Limon

This work was premiered in New London, Conn. in August, 1949 on the 2nd Annual American Dance Festival, held at the Palmer Auditorium, by sponsorship of Connecticut College-New York University.

The work was premiered in New York City in the December 14-24 season of the New York City Dance Theatre. It has also been widely performed in concert at home and abroad.

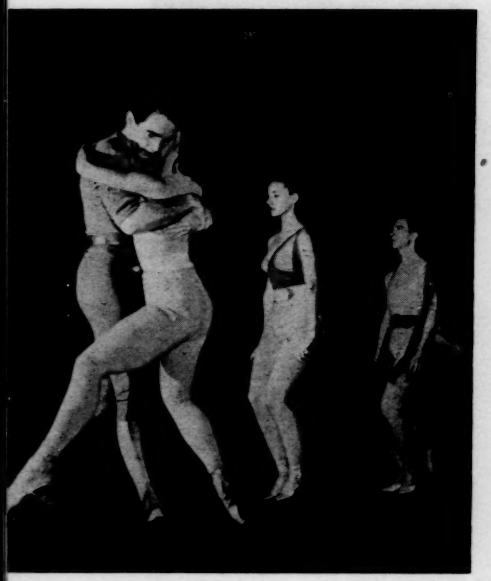


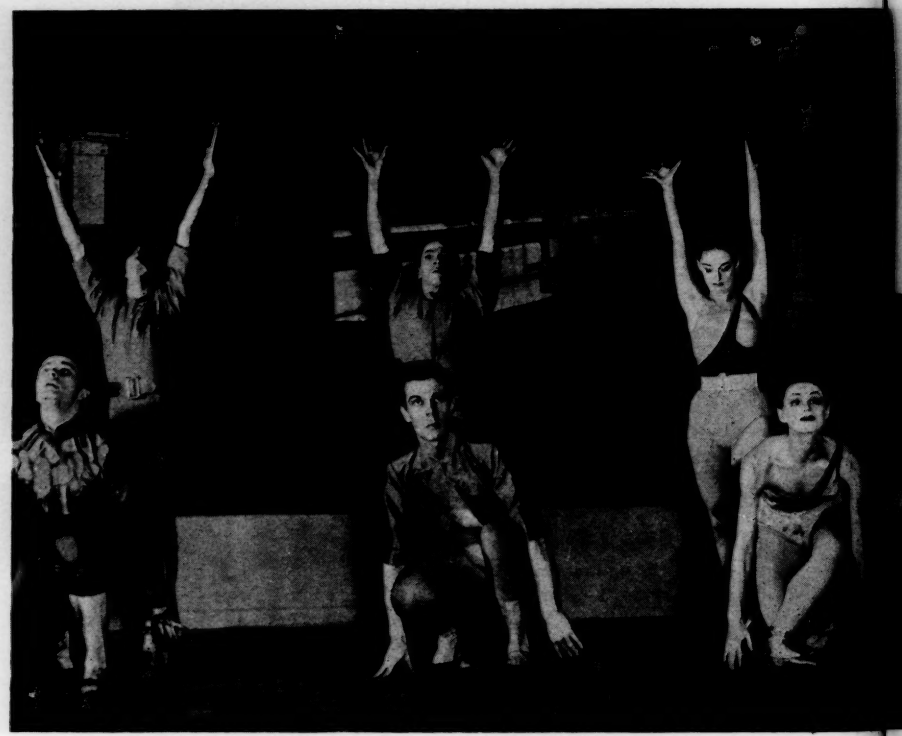
DANCE Magazine awards

the outstanding creation
in the field of
American ballet

JEROME ROBBINS'

The AGE of ANXIETY





. . . for achievement in Choreography

season of 1949-1950

"The Age of Anxiety"

choreography by Jerome Robbins after the W. H. Auden poem of the same name

score by Leonard Bernstein

costumes by Irene Sharaff

decors by Oliver Smith

principal dancers: Tanaquil LeClercq, Jerome Robbins, Francisco Moncion and Todd Bolender

This work was premiered at the New York City Center of Music and Drama on March 10, 1950 in the spring season of the New York City Ballet, George Balanchine, artistic director, and Lincoln Kirstein, managing director.

The work will receive its European premiere when the New York City ballet appears in a six week season beginning July 8, 1950 at Covent Garden, Royal Opera House in London.

photos by Ed Carswell, Graphic House, Inc.

American Dancer ABROAD

European concert tournée of JUANA inspires some comment on the beauties (and difficulties) of European concertizing

THE author of this article, Mr. George Philcox, has an invaluable message to give to those American dancers who are planning professional tours of Europe. Mr. Philcox went abroad with ethnic dancer Juana in August, 1949 in the multiple capacity of artist's representative, stage manager, technician and trouble-shooter, in all of which he has scored. Juana's tour, originally scheduled to last six months, has been extended by supplementary bookings to another year.

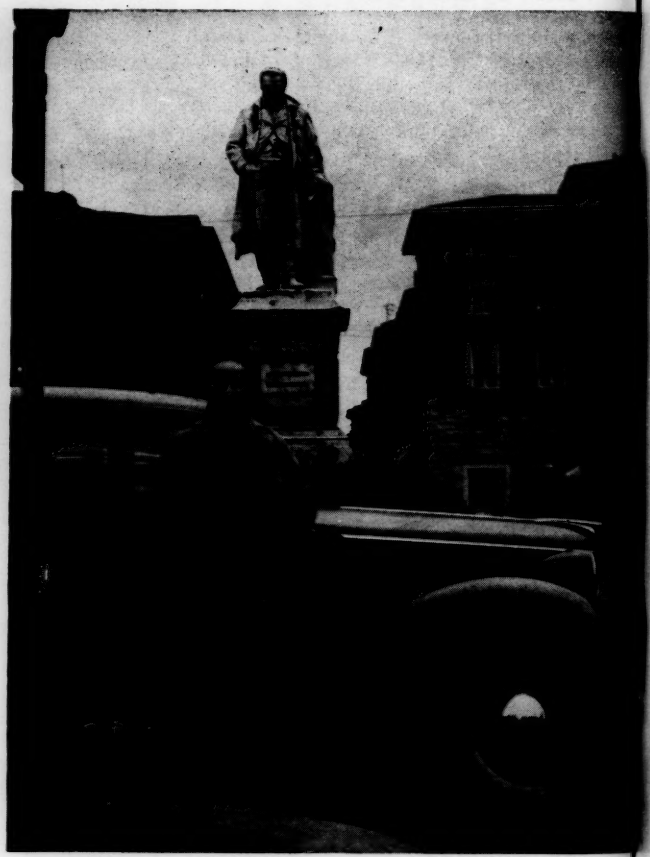
— EDITOR

THE war is five years in the past and restrictions placed on European travel are becoming daily more flexible. Consequently American dancers are in a position to come in increasing numbers to the theatres and concert halls of Europe. Such dancers have returned to the States with countless gay, sad and funny tales about conditions of performance in European theatres. For nearly a year (we sailed for Denmark last August) I have been traversing the continent with American ethnic dancer, Juana and in my capacity as stage manager have had an opportunity to examine closely the existing conditions in Europe today in relation to the touring dancer.

I should like immediately to dispel the idea that Europe is the Eden of the dancer. True, there is a more intense level of appreciation of dance and much that is wonderful, but there are also many problems not met with in the States.

I think the most important point to stress is that of *language*. English is extensively used in Europe, more so than in the past, but it is still not enough. The dancer (and his technicians) should have fluency, if not working familiarity with the languages of the countries he expects to tour. I have found French to be the most extensively used second language. The third most important language to know is,

PACKING UP . . . Here Juana packs up her costumes immediately after her performance. She says, "After the first fifty-five times it gets monotonous."



WAITING FOR THE LUGGAGE . . . "We always seem to be waiting for the trunks to catch up with us. Here in Milan, Juana rests against the car, wondering just how long it will take this time."

photo: George Philcox

by GEORGE PHILCOX

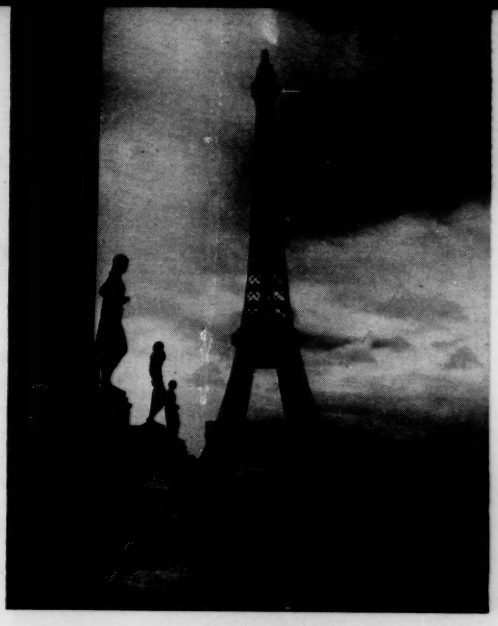
strangely enough, German. True, there is strong feeling against the German language throughout all Europe, but with the occupation of so much of Europe by the German army, German is understood nearly as much as French and English.

I have made it a point to learn, in the language of the countries we are scheduled to work, a few key phrases and certain stock words. These include names of colors (for explaining lighting problems), numbers (for delineation of dances and for code cues), direction words like *open, close, blackout, fast and slow curtain, brighter, darker, more, less,* etc. (for stage directions) and probably the most important words possible: *please, thank you* and *good.*

Quite often the native theatre technicians will be amused by your attempts to speak in their native tongue, but they are invariably flattered that the foreigner takes the trouble to make himself understood and there make an extra effort to understand and help. There are numerous little guide books to practically every European language, available both in the States and in Europe, all of which provide you with the key words I have stressed, and I cannot stress too strongly how important they are to the dancer and his technicians for aid in creating a creditable setting for the performance.

Another important point: whenever working with the electrician or other technician, always try to explain just what is to be done and WHY. I have found over and over again, that if one gives the reason for any specifically desired stage effect, the assistance and fulfilment of the effect is invariably made easier and more certain. *Beware* of giving blank, unexplained orders; they tend to confuse the technicians and slow up rehearsals *and* performance.

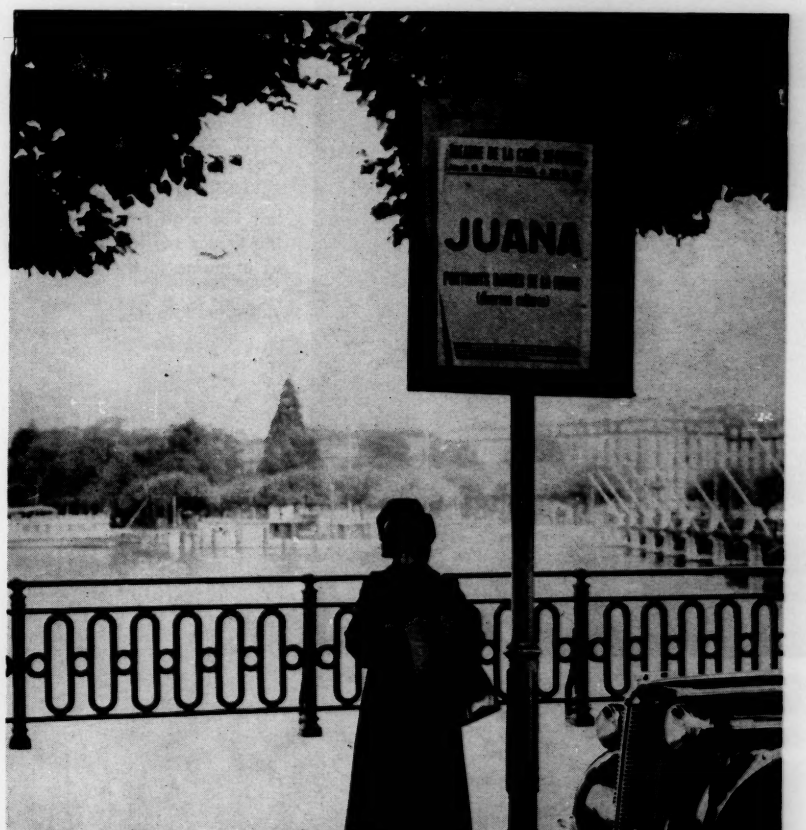
During one of our performances in Geneva, Juana had in her program an Indian dance called "Dawn Adoration" in which we used a gradual growing of light and change of color to indicate the rising sun. There were three cues necessary for the desired effect and I had a great deal of trouble in achieving that effect due to the fact that light man hadn't the vaguest idea what I



SETTING FOR A THEATRE IN PARIS . . . One of the superb views in all Paris is that from the side of the Palais de Chaillot, famous for its dance presentations.

REHEARSAL PROBLEMS . . . Juana awaits the arrival of a taxi to take her to a rehearsal hall on the shore of Lake Geneva in Switzerland. The theatre having been booked solid, made it necessary to travel completely across town for even a moderately light rehearsal.

photos by George Philcox



wanted to do. When I finally told him, in very bad French, WHY we desired these changes in light, he jumped into the breach and gave us a perfect lighting.

I think I can say, without fear of contradiction, that when the average theatre whether in the States or Europe, was built, the needs and problems of the dancer were the last to be considered by the architects and the builders. This is particularly true in Europe, where theatres dating back to the 18th century are still in use.

One of the banes of our existence is the sloping stage, so common to the pre-20th century theatre. Most French and Italian theatres (except those of fairly recent construction) have stages which slope from the rear wall down to the footlights, some of them as much as 3 or 4 inches per yard! Imagine a flash circle of turns on such a stage; imagine some of the floor work indulged in by modern dancers on such a stage. On the worst of these sloping stages, it is practically impossible to walk in a straight line across stage due to the pull of gravity in the direction of the footlights.

There is little one can do about this problem. Whenever possible, the dancer should attempt to get extra rehearsal time on such a stage, but in any event, it is wise to make changes, even if minor ones, in the choreography. I might also caution the dancer about working on a sloping stage when tired. The pull exerted by the slope is tiring to the arch of the foot, the muscles of the calf and the back.

Another floor problem the dancer will meet very often in the old-style European theatre is the slotted floor. Some theatres have large slots cut into the floor, running parallel with the footlights, in which decors and flats are designed to be placed. These slots are about two inches wide and from one to three feet in length. Even a simple movement on such a stage can become dangerous. Dancers have been known to catch a foot in a slot and pull a muscle or tendon, or worse, break a foot.

Most theatre managers and technicians realize the impossibility of a dancer working on such a floor and often lay a new floor over the stage for the dancer's use, sometimes a heavy cardboard, or masonite, or wood, even a heavy layer of linoleum.

Most managers are eager to help the dancer perform comfortably. In Holland in the town of Alkmaar, we had a stage covered with a heavy layer of cardboard which was pleasant to work on, but could not be washed; consequently was outlandishly dirty. In Belgium, in Malines, the local cabinetmaker loaned us some boards used for

AND WHAT DO THE CRITICS SAY? . . . The background may be Italy, but the urge to see what the critics say is the same as at home in the U.S.A

photos by George Philcox

line illustrations by DOUG ANDERSON

mahogany veneer. These were nailed to the floor and gave Juana a beautiful surface to work on. In Tirlemont, Belgium, the theatre carpenters laid a whole new pine board floor over the very badly pitted stage. In Brussels we had a masonite floor, impractical unfortunately, as it remained excessively slippery in spite of all we could do to it.

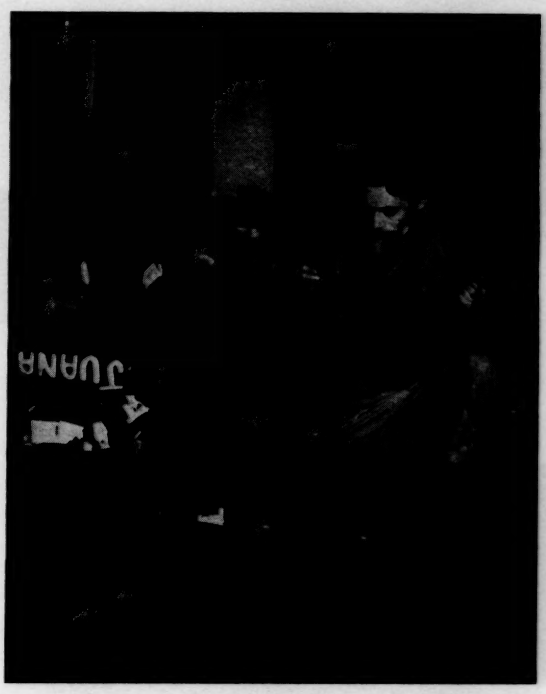
Many stages have uneven floors with exposed hinges for trap-doors, stud-plates for scenery hooks and worse, raised cross beams about a half-inch higher than the general level of the floor. The latter warrants extreme caution, as a heel or toe caught against a crossbeam can result in a painful fall. Heel beats (taconeo) become distorted by the difference in the degree of hardness of the beams in the floor and resulted in variations in resiliency that confound and exasperate the dancer. In Geneva, Juana worked on a floor that was built of many kinds of wood in a checkerboard arrangement of blocks about two feet square with cross beams every few feet! No two areas of this floor sounded the same and her flamenco dances had a sound I think I'll never forget.

Shortages of supplies and material caused by the war are still felt strongly in Europe, in the theatre as well as outside. It is almost impossible to get any gelatin filters in any range of colour. Add to this the fact that most European stages are underlit. During the war when electricity was at a premium, most theatres installed low-watt bulbs in their equipment and to date, many of them have been unable to return to higher wattage.

Many theatres have attempted to get some colour into their lighting effects by installing coloured bulbs. All this does that I can see is to plunge the stage into a coloured gloom, without getting the desired colour effect. I think 50 watts is the average bulb-size in use; there may be from 40 to 100 bulbs to light the stage, so that you get a total wattage of 2000 to 5000 watts. Sometimes, but not always, you find spots in use, but usually their focus is fixed and cover only fixed portions of the stage.

England was the only country where gelatin was available and although the range of colours was limited, there were sufficient for nearly all effects. In Switzerland we used cellophane, from the local stationer, which came in red, blue, yellow, green and orange. It would certainly be wisdom on the part of the touring dancer to provide himself with a supply of gelatin in pink, amber, straw, light blue and any special colours he might need, or else resign

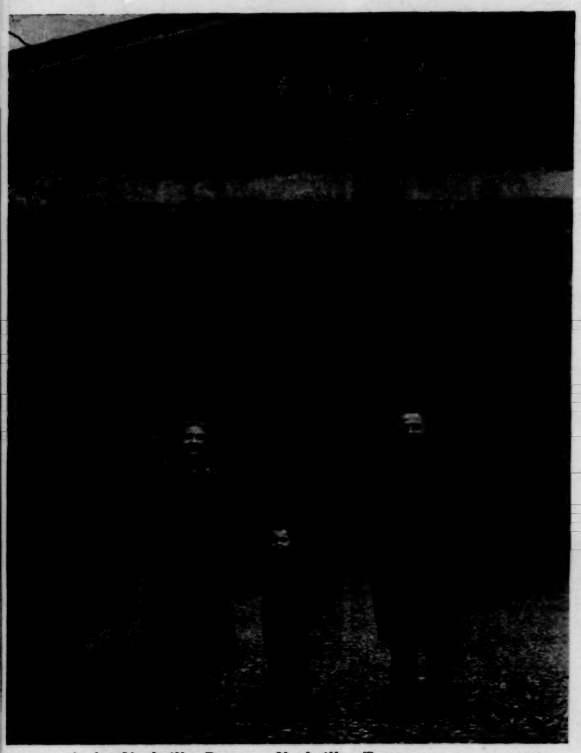
(*Continued on page* 28)



PREPARATION POUR LE SPECTACLE . . . The author wrestles with the cables for the loudspeakers in Bruxells. No matter how carefully they are packed, they always come out of the trunk looking like this.

photo: Juana

Just PEOPLE an

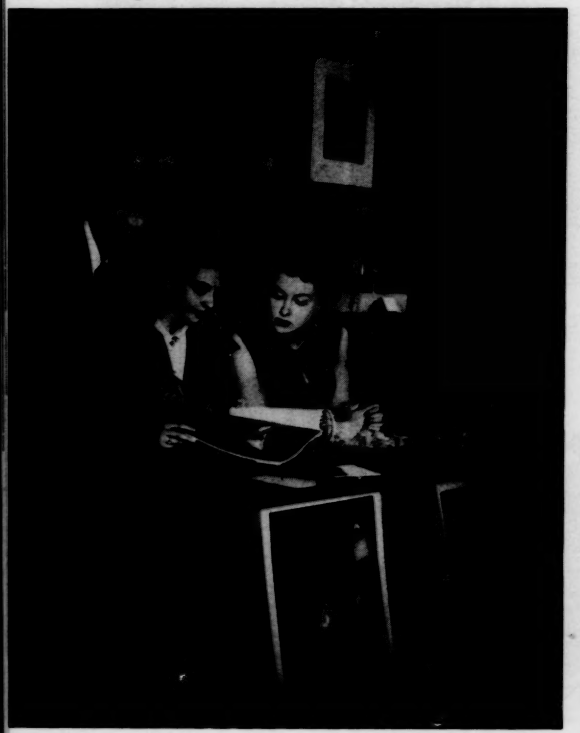


urtesy of the Nashville Banner, Nashville, Tenn.

One ballet family in portico of the Nashville, Tenn. Parthenon. Nana Gollner, Paul Petroff and Paul, Jr. during recent tour of Ballet Theatre, pause to be shot for local and other papers.

Gala opening of Wellington Lee's new photo studio in Chinatown, New York City, attracted two attractive dancers, seen here with Mr. Lee, Mary Ellen Moylan and Chaja Sundsten.

oto: Dan Leong



Maria Teresa Acuna, Spanish dancer, lands at Puerto Rico airfield with members of her company on initial stop in Caribbean tour. From l. to r. Sylvio Masciarelli, accompanist, and dancers Jose Toledano, Miss Acuna, Roberto Iglesias, Manuel Medina. Miss Acuna's most recent appearance in New York was on February 10, 1950 when she appeared at Carnegie Hall in a benefit for hospitals in France.

The autographing party given by the Kamin Dance Bookshop and Gallery on the publication of the 3rd edition of Ted Shawn's "Dance We Must" brought out lots of friends, relatives and celebrities. Standing under the Stokely Webster portrait of Shawn, which appears in frontispiece of the 3rd edition, is Ted Shawn, Stokely Webster, the artist, La Meri and Iva Kitchell.

(Right)—Lin Pei-fen and Janet Collins, a couple of guests who decorated the Kamin gallery on the occasion of the Shawn autographing party.

photos: George Leon

PLACES

erican-Spanish dancers Federico Rey and r Gomez pause on the yacht pier at Can-, in France, in a holiday moment during r current, successful European tournee.

photo: George Barkentine

The recent visit of Marquis de Cuevas to New York was celebrated by reception given in the Greenwich Village Barkentin studio with many distinguished guests. Acting Mayor of New York Vincent Impelliteri, who was present, studies a souvenir program of the Grand Ballet de Monte Carlo and commends Marquis de Cuevas on his role as cultural emissary of America to Europe. The company will come to America for first appearance in October, 1950. Seen here are Walter Terry, Marquis de Cuevas, Mr. Impelliteri and John Martin.

photo: Serge Lido

photo: Serge Lido

A new European film to be called "Ballerina" is in the making in France with a new prodigy, Mlle. Violette Verdy, seen here with Nicholas Orloff and Ludwig Berger.

In the garden of Rosella Hightower's villa in Monte Carlo, Lila de Nobili, who dressed "Persephone" (Grand Ballet de Monte Carlo) pauses to make adjustments in costume of Miss Hightower, with John Taras, choreographer of "Persephone", in attendance, at left.

Spangles and Trimmings
Satins • Organdies • Cambrics
Rayon Jersey • Sateens
Velvets • Broadcloths • Taffetas
everything in
COSTUME FABRICS
SEND FOR PRICE LISTS and SAMPLES
DELTON
Theatrical Fabrics
1067 Bergen St.
Newark 8, N. J.

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

KAMIN DANCE BOOKSHOP
Technical Handbook & Dictionary of Classical Ballet
A Comparative Study of the Italian, French and Russian Schools by GAIL GRANT, Illust. . . $3.00
1365—6th Avenue at 55th St., N.Y.C., Cl 5-7955

DANCING SLIPPERS and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

american dancer abroad

continued from page 25

himself to working with white or near-white lights in nearly every stage.

Most theatres suffer from lack of proper curtains or drops of suitable neutral colour, many have curtains that are 30 to 40 years old, dusty, torn and faded into weird colors. It is seldom you can hope to find a good black or grey velour. Generally you find yourself in front of cotton or burlap curtains of indefinite colour. In Tirlemont, Belgium, we ran into this problem. The stage was set permanently with the Belgian version of a British drawing room (sic). No curtains at all. So—the local undertaker came to our rescue and loaned us his supply of beautiful black wool curtains (not in use that day), thereby saving our day.

Entrances and exits are another problem. Many theatres cannot provide the necessary up and down stage entrances. There is little you can do except count to ten and start re-arranging your choreography.

On occasion, an American dancer will be asked to give a performance for the sake of prestige, usually on a stage built for instrumentalists or singers, a mere platform. Some places like the Kleine Zaal of the Concertgebouw in Amsterdam, have provisions for putting up a front curtain and simple lighting equipment. The Kleine Zaal has three spots and a bank of removable footlights. None of these are on dimmers and all are fixed in position and cannot be changed into new positions during performance. The stage is long and narrow with a curved front—very nice for a Wagnerian soprano. To add to this, the dressing-room is down a flight of stairs and a fine distance from the stage. Otherwise the stage of the Klein Zaal is fine.

Another problem the dancer must face: lack of quick-change facilities. Too often dressing rooms are a great distance from the stage and a floor or two above or below stage level. Rapid changes are strictly impossible under these conditions, but most stage hands (if they have a heart, and they usually do) will improvise a quick-change room on-stage for you. Most theatres have old flats and assorted hunks of scenery that can be called into use for an improvised dressing room, and with the addition of a mirror, a few tables for costume pieces, a light and a rack for clothes, the dancer is all set for two minute changes.

There is one condition that really will cause some hard teeth-gritting; temperatures on stage and in dressing room. Most theatres are not heated until just before performance. You'll find them icy and draughty in the afternoons and still draughty but overheated during performance. Often the auditorium will be heated but the stage and dressing-rooms left unheated. This happened to us in Paris. The auditorium was heated to about 85 degrees and the stage was absolutely artic. Consequently when the curtain went up, the blast of hot air swept from the auditorium across the stage blowing the curtains out with hurricane force.

For over a quarter of a Century
Barney
DANCE FOOTWEAR
Reflection of Good Taste . . .
Planning your recital
Today assures top
Notch merchandise
And service at greater
Savings to you!

TOE SLIPPERS
BALLETS
TAP SHOES
SANDALS
OXFORDS
"Sensibly Priced"

STUDIO COSTUMES
LEOTARDS • TIGHTS • TUNIC SETS
RUFFLE TUNIC • SWING DRESS • TU TU
SKIRT • MESH & NYLON OPERA HOSE
MESH TIGHTS • DANCE BELTS

BARNEY RUBBER TOE SHIELDS
TAMBOURINES • BATONS • TAPS
CASTANETS • FINGER CYMBALS
TOE PADS • TOE SHOE COVERS

IN STOCK MAIL ORDER DEPT.
"Prompt" Mail Order Service
Special Consideration for teachers . . . . .
That's for sure! ! !
Write for 1950 Brochure
BARNEY
DANCE FOOTWEAR
634 EIGHTH AVE. (at 41st St.)
NEW YORK CITY 18, N. Y.
"Located in the Dance Capitol of the World"

Le Publicité

But to top it all off is the charming custom known as *publicite*, indulged in by practically all European theatres. During the intermission, after the signal has been given for the resumption of the performance, a projection screen is lowered before the curtain and the audience is shown a gaudy collection of lantern slides, these advertising products from bicycle tires to a drink known as Byrrh, not to mention corsets, babies diapers, etc., an ideal arrangement for attuning an audience to ethnic dance. And do what you will, this custom goes on and on, and you cannot change it.

Theatre Rehearsals

The dancer will find himself in a difficult position in trying to secure the theatre for rehearsals. Usually the stage is in constant use, with dramatic tenants, opera singers and dancers all clamouring for rehearsal time. There are few rehearsal studios available in European cities, and in all likelihood, the theatre will allow you no more than two hours all told before a performance. This makes it necessary for you to warm up in your hotel room. You learn to make the most of what little time you get on every new stage.

Poster Advertising

Let us now look at a no less important detail of performance, albeit disassociated with backstage problems. In Europe one of the best means of advertising a theatrical attraction is by means of a poster planted on poles, walls, etc. The average European poster displays press quotes, lengthy program notes, a lyrical description of the artist, etc., resulting in a mad deluge of words almost impossible to read. It sometimes takes ten minutes to find out WHO is performing and when and where. We have found public reaction to our simple poster has been gratifying and has proved our point (that of simplicity) to many a publicity manager, who doubted that it could have drawing value. (See illustration: Juana under poster).

Newspaper Advertising

Newspaper ads are, naturally, a must, but the greatest blow you will have to suffer, in this respect, is your first run in with the fact that critics' attendance depends completely on HOW MUCH space you've bought. Well, there it is. Nevertheless, one must have some newspaper advertising and again I offer the same advice: keep it simple, so the text doesn't merge with and get buried in the welter of print which is the average European newspaper page. Paper space in Europe is very expensive, so think carefully and wisely about where to place your ads and do not hesitate to ask the advice of theatre managers on this score.

Broadcasting

The dancer will often be invited to give an interview over the air. Radio format in Europe does not adhere to a time schedule as tightly as does the American. Sometimes they start before they are scheduled, and often run past their deadline. Many programs are taped for future transmission, and radio stations will allow the interviewee to hear it and suggest editing. But one is seldom forewarned of these interviews and one has little time to prepare

(*Continued on page* 32)

Dance Teacher
TAKE THE SPOTLIGHT
You're the unsung hero of the dance world—too busy to think yourself important . . . you not only recognize, develop, train those with talent—you also patiently encourage the less gifted.
At recital time you're producer, costume designer, choreographer, stage director, business manager, and at times "Big Sister, Big Brother and Mother or Father".
You are the guiding hand of our stars of the future . . .
Baum's salute you—
Baum's inc.
Theatrical Department Store
dance Footwear
costume Fabrics
accessories
106-114 S. 11th STREET • PHILA. 7, PA.

A SCHOOL DIRECTORY listing is $30.00 a year. Put your three-line calling card to the dance profession in the mail today.

As a Gift to Yourself or a Friend, Fill this in and Send At Once.

DANCE Magazine
503 West 33rd St.
New York 1, N. Y.

☐ 1 Year $3.75 ☐ 2 Years $6.50 ☐ 3 Years $9.25

Enclosed payment $_____ (EXTRA MONTH ADDED, IF PAYMENT IS ENCLOSED.)

☐ Bill me later

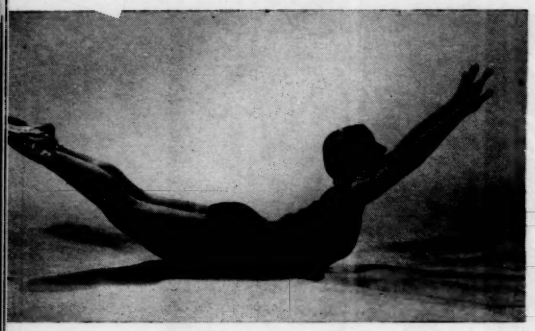
NAME_____

ADDRESS_____

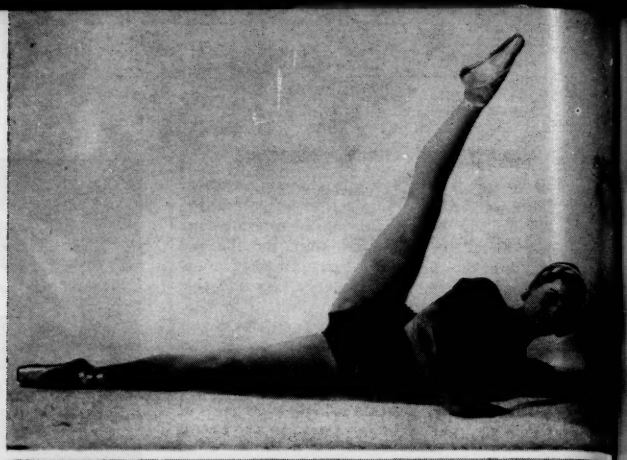
CITY_____ ZONE_____ STATE_____

(Add 50c a year for Canada, and Latin America, $1.00 a year for Foreign)

Exercise 96-97 — Lifts and Rocks



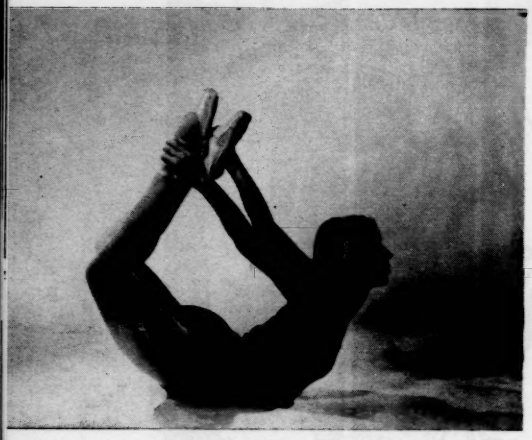
all photos by
WALTER E. OWEN



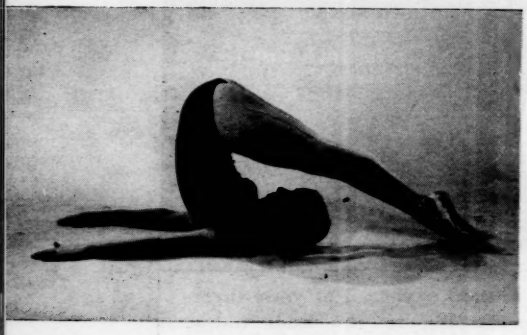
Exercise 93 — illustrations A and B (top to bottom) — Side Floor Kick

posed by
Miss Nadia Nerina
of the
SADLER'S WELLS
BALLET

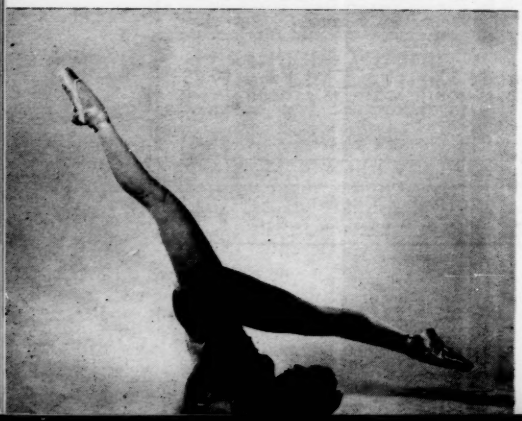
Exercise 98 — Strenuous Tummy Rocks



Exercise 99 — Heels Over Head



Exercise 100 — Splits Over Head



REDUCING through Flexing

chapter XIII in the series

FLEXING FOR BALLET

by Eileen O'Connor

THOSE of you who have followed the series in actual practice have probably noticed a definite reduction in thigh and waistline.

However, there are certain exercises which did not specifically pertain to flexing for ballet, and I feel you should know these, especially if you are inclined to excess weight in certain parts of the body.

The following are effective in reducing flabbiness on the inside of the thighs, rolls on the tummy or diaphragm and excess on the hips.

EXERCISE 99

Heels Over Head

Lie on your back, flat on the floor, arms down by your sides, legs straight and feet pointed. Kick both legs together, lifting hips as well as thighs and reach the feet over your head to the floor above you. Touch the toes to the floor and return the legs to original position, lowering them with control. REPEAT 8 TIMES.

Next, kick the legs over head, brace your body by placing the hands on the waist or back, and stretch your body so that the toes point up to the ceiling. Holding your legs straight and feet turned out to fifth position. practice your *changements* and *entrechats* quickly.

EXERCISE 100

Splits Over Head

Following the above procedure, hold your legs straight up in the air together; now *plie*, and open your legs straight to the sides, *plie*, and point them straight up together. REPEAT 8 TIMES.

Next, from the straight position of the legs, split them (front-to-back) and turn the legs horizontally around so that the opposite leg

is front; repeat back to original split. Keep the legs as open as you possibly can, or have an assistant stretch them down gently for you. This is a wonderful way to develop splits and not as painful as the customary method. REPEAT *at least* 8 TIMES.

The above exercises, 99 and 100 are for reduction of hips and thighs.

EXERCISE 95
Side Floor Kicks

Lie on the floor on your right side, with your right hand under your head, your left hand supporting you on the floor in front of you, both legs straight, feet pointed. Kick the left leg, keeping it well turned out, so that it aims just back of your left ear. (Illustration A). REPEAT KICK 8 TIMES.

Now, hold the leg as high in the air as possible, bend the knee, kick it straight, bend, kick it straight (Illustration B). REPEAT 8 TIMES.

Next, catch your left ankle with your left hand, holding from inside the instep, so that you pull the heel to the front, and stretch the leg as high as you can, pulling it in even short pulls — do not jerk it ever.

REPEAT ENTIRE EXERCISE ON LEFT SIDE, kicking the right leg.

EXERCISE 96
Tummy Lifts

Lie on the floor on your tummy, legs straight, arms straight in front of you, stretched as long as you can make yourself. First, warm up for the "lifts" by practising with one end at a time. Lift your legs from the floor, moving them from the hips only; keep the knees straight and the legs together. REPEAT 8 TIMES.

Next, keeping the legs on the floor, lift the front of your body, arching from the waist, pulling up from he back, and reaching with your arms and head up toward the ceiling. REPEAT 8 TIMES.

Now, try the complete lifts: raise the legs and arms, both at the same time, arching the back as shown in the illustration. REPEAT at least 8 TIMES.

EXERCISE 97
Tummy Rocks

Following the above exercise, hold the arch, as in your lift, and rock, kicking first the legs, then the arms, so that you roll your tummy absolutely flat. REPEAT at least 16 TIMES.

EXERCISE 98
Strenuous Tummy Rocks

This is the same procedure as the above exercise, but as you arch your body for the rocking position, you catch your right ankle on the outside with the right hand and your left ankle with the left hand. Holding the hands on the ankles firmly, stretch your arch as high as you can and rock forward and back. You may difficulty in getting momentum; push with your head forward and back. REPEAT 8 TIMES.

(CONCLUDED IN JULY ISSUE)

We'll Be There!

This summer we will spend all of July and August traveling from coast to coast attending the Conventions to meet the thousands of progressive teachers who have been encouraging their students to use our records.

We Are Looking Forward

to meeting many more teachers who have been too busy during the work months to investigate the merits and great benefits of home practice with records that encourage greater student interest.

RUSSELL RECORDS **Box 328** **Ventura, California**

In keeping with scientific development, our present records are superior in tone value and have many distinct mechanical improvements.

They are strong and sturdy. The trade term is "non-breakable", but we prefer to define the term as break-resistant as they are made to withstand breakage far beyond any normal requirements.

THEATRICAL FABRICS Corp.
101 W. 41st St., New York City 18, N.Y.

(25 years of costume fabric experience)
COSTUME FABRICS & ACCESSORIES for
Dancing Schools, Colleges and All Leading Broadway Productions
Write Service Department Now For Fabric Catalogue

Send for your list!
TOMAROFF DANCE ROUTINES
over 150 graded dances 10 for $8.00, single copies $1.20
Box T, DANCE Magazine, 503 West 33rd Street, New York City

SPARKLES
Available in full range of colors

Sparkle tarletan . . . sparkle satin . . . jewel cloth . . . lame cloth . . . metal cloth . . . metallic Roman stripe. Also hats, batons and many other trimmings.

SATIN PRINTS
In beautiful designs and color combinations

Harlequins . . . Hawaiian . . . peasant . . . Scotch plaid . . . checks . . . stripes . . . dots . . . Colonial flower . . . shamrock . . . animal prints.

FLUORESCENTS
Magnificent fabrics — lustrous . . . dramatic
Fluorescent satins, prints and ribbons. Also fluorescent flowers and feathers . . . spangles and trimmings . . . cellophane hula skirts and many other shimmering fluorescents.

Plus a complete line of lovely standard fabrics, including satins, laces, taffetas, velvets, etc. at attractively lower prices.

— Now Ready —

NEW COSTUME FABRIC CATALOGUE
Teachers — Send for Free Copy

ALSO READY — Our NU-LOOK Pattern Circular Illustrating 110 Costume Patterns.....25c
Patterns in Sizes 6-10-14 available.....50c ea.

ASSOCIATED FABRICS COMPANY
10 East 39th Street • New York 16, N. Y.
(Formerly at 1600 Broadway)

RUMBA • TANGO • SAMBA
CONGA • FOXTROT • WALTZ

Over 100 Diagrams and Illustrations

$1.00 DANCE and grow slender THE SOUTH AMERICAN WAY by PAUL SHAHIN

A book that will help you learn and teach. Includes exercises, music and careful analyses of the dances.

Box 808 • DANCE Magazine, 503 West 33 Street • New York 1, N. Y.

American Dancer Abroad

continued from page 29

remarks. Always bear this in mind and be prepared to speak about your work at the drop of a hat.

Radio Appearances

The dancer will frequently find himself solicited for radio appearances by magazines, papers and radio stations. There is an enormous interest in American artists. Here again the business of language rears its head. Newspaper and magazine reporters have a disconcerting habit of distorting and exaggerating what you say, particularly in discussing a thing with which they have no familiarity. (Imagine what they could do to the subject of modern dance!) If the dancer cannot himself speak the language of the country, he should without fail secure the services of a competent interpreter. He should not try to become over-complicated or irrelevant in explanations of technics and composition. He should (in an informal rehearsal before an appearance) try to feel out the knowledge of the reporter concerning his work and to govern his answers accordingly.

There is a great knowledge of classic ballet in Europe, but no familiarity with the growth of modern and ethnic dance in the U.S.A. in the past decade or two; therefore, there is quite a curiosity about these.

The dancer may be asked many personally embarrassing questions, such as an opinion of another dancer. The utmost skill at averting the issue is recommended.

European vs. American Critic

In America, it is unusual to see a critic backstage between acts or after a performance. In Europe, it is the custom. The dancer will find himself asked to give interviews to reporters and critics in his dressing room, before, after, and sometimes between dances, and it is recommended that the dancer exercise the utmost patience and diplomacy and *never* refuse. European critics are not afraid to tell an artist that they like or dislike a program; they ask intelligent questions and display a great desire to learn.

Photographs

The dancer will be asked over and over again for photos of himself and he should carry a whole library of them. Estimate what you think you need and then take three times as many. European papers and magazines are not as fussy about photo glossies as the American publications; they will accept any good picture of any size.

Program Notes

There is a strange custom in Europe where printed programs are concerned: the public, as a whole, READS its program. Therefore it is imperative to offer intelligible, interesting program notes about technic, the dances, the choreography and the artist. Make them crisp and informative; keep away from the verbose, pretentious and literary. Translations of these notes should be made by a competent translator and carefully checked for idiomatic expression. Most theatre programs (for which you have to *pay* in a European theatre) carry a picture or two of the artist and an appre-

ciation written by an impresario or critic. Great thought should be given to the printing of a program, as it is often mailed out in place of a handbill, for advance publicity. A good program makes a good first impression on a potential audience. Keep the format simple and readable.

Personal Contact With The European Public

There are a number of aspects of touring Europe that are not, strictly speaking, pertinent to actual stage and publicity problems, but come under the heading of public relations or just plain friendliness. This comes as a result of being both an artist and a foreigner, and concerns across-the-footlights *rapport* and personal off-stage contact with people.

First, the manner in which an audience applauds and shows approval (or the reverse) differs in Europe and the U.S.A.; it also differs in nearly every European country. European audiences have a disconcerting habit of stamping and shuffling their feet if they like or approve a performance. This can be quite disconcerting to an American who has never met such a reaction at home. In Denmark, audiences clap in unison to denote approval—quite a shock the first few times. In England, it is not at all improper for an audience to whistle if they like an artist (a habit they picked up from the G.I.) but in the rest of Europe whistling is the most blatant form of disapproval.

An audience rising to is feet is a sign of the highest approval everywhere in Europe and audiences often shout and ask for encores. Encores are the expected thing in Europe, contrary to the custom at home, where a dancer seldom, if ever, gives an encore.

But to continue: there is much greater personal interest in the dancer and his work abroad, than at home, and particularly an interest in the growth of dance in America. The dancer will be bombarded with questions about training, schools, presentations, choreographers, technics, performances and every facet conceivable of the American dance. Much of this questioning will be straightforward and unprejudiced interest, but some of it will be tinged criticism of the "*commercialism and production-lineism*" *of the U.S.A.* No matter what the barb, always be patient and explanatory; never lose your temper. Remember, these people suffer from bad misconceptions of American dance, usually arrived at from looking at Hollywood movies.

People will constantly want to know if it is true that so and so is happening in dance and *if* true, HOW can the U.S.A., which is so "commercial" and "uncultured", produce such a thing. Again, these impressions are sometimes gained from contact with American tourists or G. I.'s with a little too much money and too little sense.

The dancer will be constantly asked HOW Americans, with no tradition behind them, can hope to compete with the rich tradition of the arts in Europe. The dancer must answer these questions frankly, openly and sincerely, being excessively careful not to brag about the wealth and growth of American dance art.

One must patiently point out that the countless numbers of dancers and choreographers in America experiment, not for money or self-gain, but to enrich and further the dance as a means of expression.

In conclusion, the dancer must remember that in his own person he is a one-man diplomatic courier and spokesman for all America, that what he says and does in Europe will be taken desperately seriously by every European with whom he comes in contact, and that under every circumstance he must conduct himself with a full awareness of such a role. It is in his power to break through the veil of ignorance and misunderstanding, the hostility and contempt on the part of the prejudiced and misinformed, simply by his personal friendliness and ability to be a human being.

The dancer must make every effort possible to adapt himself to the customs of Europe and never to make odious comparisons about the superiority of American life to the European (that, after all, is simply a matter of opinion).

And finally, he must present his material, his choreography and dances in a manner which shows clearly what is being done in dance in America. He must show an interest in what is happening in European dance circles and be able to discuss the differences and similarities without passion and with sanity.

All Europe will judge America by you and what you do when you appear in their theatres and outside, among their peoples.

Leo's
vacation wish to you...
is that your Summertime be gay and relaxing
. . . filled with lazy contentment . . . restoring zest
and energy for a wonderful Fall season.
We're planning some exciting news for you . . . to help
carry out your plans for a successful season this coming Fall.
Advance THEATRICAL SHOE COMPANY
32 WEST RANDOLPH ST. • CHICAGO 1, ILLINOIS
AGENCIES IN ALL PRINCIPAL CITIES

Summertime RECITAL SPECIALS!

YOUR appearance at the Summertime Recital is looked forward to by everyone. Why experiment with a poor inferior grade of shoe when, for a difference of a few cents, you have the assurance of perfect fitting, tried and proven footwear used by PROFESSIONALS, TEACHERS, and HOLLYWOOD STARS! Save the embarrassment of a poor arch or tap that cannot be heard by ordering a pair of HOFFERT (*easy to break in*) shoes and accessories TODAY!

HOFFERT ITALIAN TOE DANCING SLIPPER

The special construction of this toe molded by hand on the improved Italian last gives the dancer that soft feeling but firm support. Used by Opera Ballet dancers and students.

COSTUMES

Suitable for Studio and Recital Wear.

WRITE FOR NEW ILLUSTRATED CATALOG OF COMPLETE LINE OF HOFFERT FAMOUS TOE, BALLET, TAP SHOES AND STUDIO COSTUMES.

TAP SHOE

Outstanding value in a lightweight slipper designed especially for tap dancers.

CHICAGO THEATRICAL SHOE CO.

6 East Lake St. Chicago 1, Ill. | 6730 Hollywood Blvd. Hollywood 28, Calif. | 33 John R. St. Detroit 26, Mich.

SKETCHES

New "SERIES J" SKETCHES 1950

18 NEW SKETCHES

Together with all our previous sets

TOTAL 348 DESIGNS — PRICE $1.00

New "Series J" Sketches alone — 50c

No C.O.D.'s

PATTERNS

FABRICS

TRIMMINGS

PATTERNS AVAILABLE FOR EACH SKETCH

A COMPLETE AND BEAUTIFUL SELECTION OF FABRICS TO COVER ALL YOUR NEEDS

When in New York, drop in to see our rare assortment of materials, laces, trimmings, jewels, spangles, etc.

WAGNER'S Inc.

149 W. 48th St. • New York 19, N. Y.

KALMO

THEATRICAL TEXTILES INC.

A Complete Line of Theatrical and Dance School Fabrics

Compare Our Qualities And Prices — Prompt Service Our Specialty

REGISTER TODAY FOR YOUR 1950 FABRIC CATALOGUE

KALMO, 110 WEST 45 ST., N. Y. C.

NIJINSKY

a gallery of roles

continued from page 15

a beat at will, a feat which is a struggle for most dancers. The mechanics of dancing being for him such a "snap", he could devote limitless energy to the "play" with each step or movement.

As for his standing as a choreographer, there seems to be some disagreement among many of his contemporaries. Lincoln Kirstein, however, presents not only a strong case for Nijinsky's greatness as a choreographer, but also as an innovator, and he does this from the impartial standpoint of one who is not prejudiced by association with the Russian ballet of Diaghilev's times. Mr. Kirstein says,

"In his four ballets (Jeux, Sacre du Printemps, L'Apres Midi d'un Faune and Tyl Eulenspiegel) something entered dancing which was not there before, which has never left it since. If, as Stravinsky, Ansermet and Fokine tell us, there was little originality in his compositions, why was the quality which appeared in his work not manifested by them, either separately or in collaboration, before or afterwards?"

However, the relationship of performer to composer is not analagous to the relationship of dancer to choreographer. Upon the fallacy that such an analogy is possible, rests an aspect of the Nijinsky controversy. Such fallacious thinking occurs too frequently and has plagued many an artist.

I, personally, see no need to justify him as a great choreographer in order to esteem him as a great dancer.

Nijinsky, in common with many artists, aspired to cerebral achievements. Kirstein says,

"Nijinsky believed that the permanence of his reputation would not rest upon his fame as a dancer, or even as a choreographer . . . But Nijinsky wrote a book, primarily a system of simplified choreographic notation, which he felt would make his name forever living to dancers centuries after him."

The book referred to by Mr. Kirstein is on the shelves of most public libraries and can be obtained easily for study. The pitiable circumstance about this book is not only that Nijinsky thought a dance notation system would immortalize his name before his merit as a dancer, but that this book was not written until the year of his madness, to wit: 1918.

Of all the Nijinsky ballets, none except the Faun is periodically re-created by this or that company. SACRE DU PRINTEMPS represents a colossal musical and production job and is therefore discouraging to those who might wish to re-stage it; in fact, the only occasions since the eclipse of Nijinsky when this ballet was re-staged were for the last Diaghilev season in London in 1929 and in January, 1930 at the Metropolitan Opera, when Leonide Massine re-staged the work, with none other than Martha Graham dancing the principal part of The Chosen.

JEUX, after thirty-seven years, is being re-

Romola and Vaslav Nijinsky photographed in their automobile in New York City, 1917.

choreographed by American choreographer William Dollar for the season of Ballet Theatre in New York, con-currently, almost sympathetically, one might conclude, with the passing of Nijinsky.

I saw Nijinsky dance Tyl in 1916. His other ballets reveal his departure from the academic framework of classic ballet. TYL EULENSPIEGEL represents his return to the framework. For example, in one section he danced a great circle of the stage in 6/8 time, reminiscent of his circle in the beginning of SPECTRE DE LA ROSE.

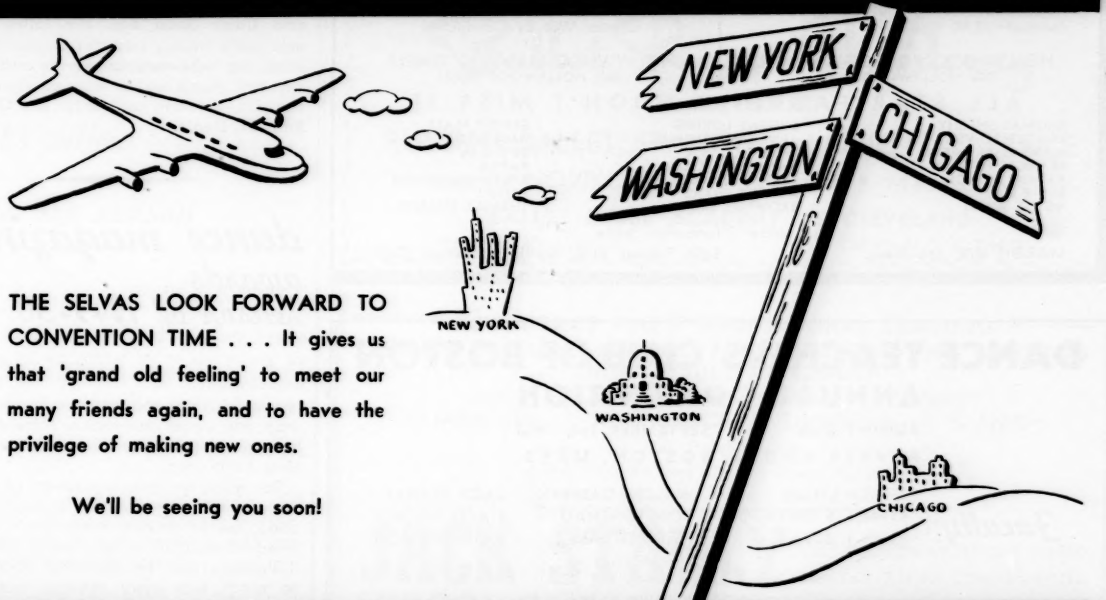
A little earlier in TYL, he danced a small section with the same character he gave to CARNAVAL, skipping with hands on hips. His courtship dance with the chatelaines was a series of striding leaps and broad gestures of mocking *reverence*. His own part in TYL demanded the utmost in physical equipment from a dancer, a fact that may restrain a contemporary choreographer from trying to re-stage TYL as conceived by Nijinsky, even though are still a number of people who remember the ballet well enough to do so.

★

Vaslav Nijinsky, poetic and dynamic dancer, is dead, but like the king who never dies, he is not dead to us. He graced and illuminated his brief time in the theatres of the world and gave us unforgettable beauty and inspiration. We can sorrow for his passing, but cry and sing that he came, even if only for a brief time.

Editor's Note:
Roger Pryor Dodge, author of the accompanying eulogy and appreciation of Nijinsky, is a musician, writer and long-term balletomane. His collction of Nijinsky photographs, from which the presently published photographs are only a few examples, is one of the most remarkable collections in the world. Mr. Dodge initiated the collection in 1916 when he went to his first ballet, which turned out to be, spectacularly enough, the Diaghilev Ballet Russe at the Metropolitan Opera House. His sharp memory and fidelity to the Nijinsky legend, give him prior right to salute the great dancer now while the memory of his passing on April 8, 1950 is still fresh in every dancer's heart.

The Selvas are convention bound...



THE SELVAS LOOK FORWARD TO CONVENTION TIME . . . It gives us that 'grand old feeling' to meet our many friends again, and to have the privilege of making new ones.

We'll be seeing you soon!

SELVA 1607 Broadway · New York 19, N. Y.

THE TEXAS ASSOCIATION TEACHERS OF DANCING

second annual Normal School
June 26th thru June 30th
Baker Hotel — Dallas, Texas

Faculty

ADOLF BOLM — Ballet
MIRIAM WIDMAN — Acrobatic & Adagio
RUTH BARNES — Baby Ballet
JACK DAYTON — Tap

Fees: Members — $25.00, Non-Members — $45.00

For further information write:
Camille Long, 2316 Wentworth, Houston, Texas

Internationally known

GLADYS HIGHT
School of Dancing

presents its annual
TEACHER'S COURSE
JULY 31 thru AUGUST 11

in 40 hours work. 50 Routes and Complete Ballet and Tap Review. Free notes.
All Types of Dancing. **TEACHER'S CERTIFICATE.**
Registration Fee . . . $25.00 Complete Course . . . $75.00
153 No. Wabash Ave., Chicago Phone Dearborn 2-3354

HOLLYWOOD DANCE CONVENTION
CONDUCTED BY
ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA
(Club No. 1 — Dance Masters of America)

JULY 9 THROUGH JULY 13

Registration: Sunday, July 9th—9:00 A.M.
Banquet: 12.00 Noon
at
HOLLYWOOD ROOSEVELT HOTEL
7000 HOLLYWOOD BLVD.

Monday Through Thursday
Classes Will Be Conducted
at
HOLLYWOOD MASONIC TEMPLE
6840 HOLLYWOOD BLVD.

ALL STAR FACULTY . . . DON'T MISS IT

THOMAS SHEEHY
GLADYS BOWEN
MARGARITA OTERO
FRANCES H. PARK
ARTHUR PRINCE
EDDIE GAY
AGNES WARD
EUGENE LORING
JANE LEE DENHAM
WILLIE COVAN
NANCY JACKSON
TRINIDAD GONI
AUDREY SHARE
BROWNEE BROWN
ERNEST FLATT
ANN DOUGLAS
DEVI DJA
KAPUA
RALPH MAXHIMER
PACO
THERESA THAMES

For further information, write
MARGIE RIX, Sec.-Treas. 5655 Fulcher Ave., North Hollywood, Calif.

DANCE TEACHERS' CLUB OF BOSTON
ANNUAL CONVENTION

AUGUST 28th . . . SEPTEMBER 1st, 1950
PARKER HOUSE, BOSTON, MASS.

Faculty:
BENTLY STONE
BYRNES & SWANSON
RUTH I. BYRNE
WALTER CAMRYN
DON BEGENAU
HARRIET JAMES
and others
JACK STANLY
HAZEL BOONE
KATHRYN POPE

For further information write or call:
HAZEL BOONE, Sec., 1126 Boylston Street, Boston, Mass. — CO 6-5630

performance awards of the year

continued from page 16

ILLUMINATIONS, and **Hayden** as Clorinda in THE DUEL, **Francisco Moncion** as The Prince in FIREBIRD and in AGE OF ANXIETY, **Nicholas Magallanes** as the poet in ILLUMINATIONS, **Todd Bolender** in AGE OF ANXIETY, **Jerome Robbins** in THE GUESTS, in AGE OF ANXIETY, in BOURREE FANTASQUE.

And who can forget those who made modern dance the wonderful thing it was and is during the year 1949-50? Those whose performances come quickly to memory are **Jose Limon** in THE MOOR'S PAVANNE, **Pauline Koner,** in the same, **Lucas Hoving** and **Betty Jones,** in the same, **Sybil Shearer** in the December, 1949 concert, when she suddenly and without warning, launched into O, LOST!, **Robert Cohan** in DEATHS AND ENTRANCES, **Yuriko** in EYE OF ANGUISH, **May O'Donnell** in Herodiade, **Merce Cunningham** in the impishly witty TWO STEP, **Jane Dudley** in VAGARY, **Jane Dudley** in THE LONELY ONES, **Nina Fonaroff** in MR. PUPPETT, **Charles Weidman** in almost anything he does, **Nadine Gae** in ROSE OF SHARON.

And those who brightened Broadway with their presence this year have included the ace in his field, **Jack Cole** in ALIVE AND KICKING, and **Pearl Lang** and **Daniel Negrin** in TOUCH AND GO, **Anita Alvarez** and **Casimir Kokic** in GENTLEMEN PREFER BLONDES.

And finally those who are not strictly bound by modern dance, musical comedy or ballet, and these, the inimitables and the unique, have been **Iva Kitchell, Antonio,** and **Uday Shan Kar,** the latter heavier and more stolid, but still magic, and not least, for who can forget the radiance of seventy years of a woman dancing as she did, the one and only. the Olympian **Ruth St. Denis.**

dance magazine awards season of 1949-50

continued from page 16

impossibility of convening a body of judges who can cover the entire American field, have judgments cast been limited to the New York area.

But what an embarrassment of riches in this specific area in this fruitful year; indeed, the judgments made have been arrived at with difficulty. One of the marked difficulties was the choice in ballet, where so much has been created this season, chiefly, it must be admitted, in the New York City Ballet. But the sponsorship of a

great company was not necessary to recognize the merit in the first effort of young choreographer, Herbert Ross. His work, CAPRICHOS, appeared first under the banner of Choreographers Workshop in its January 29, 1950, concert, and was later staged by Ballet Theatre in its 10th anniversary season at the Center Theatre in New York. Other ballet works which came close to the first three choices of the panel of judges were George Balanchine's BOURREE FANTASQUE and William Dollar's THE DUEL.

In the field of modern dance, all three works chosen were premiered in the 2nd annual American Dance Festival (1949) in August, at New London, Conn., under the sponsorship of Connecticut College — New York University, and were shown to New York in the first season of New York City Dance Theatre in December at the City Center of Music and Drama.

In the field of musical comedy, which could not boast a banner year in choreography, Tamiris' dances for TOUCH AND GO tower above the other, none too happy efforts of some distinguished choreographers who did not compose in their happiest vein.

A disappointment to all was the absence of any meritorious choreography in the motion pictures of the year 1949-50. Without fail, all films with intervals of dance, revealed a phenomenon atavistic in character, a return to uninventive, uninspired solo or group divertissements having little to do with art on any level. As films are, and must continue to be by the very nature of their accessibility, the foremost propaganda medium in the world for the dissemination of new ideas and education of tastes, it is regrettable that no producers in Europe or America could look into the rich dance field for source material for dance films.

jacob's pillow in its 9th season

continued from page 11

Every year since 1942 this Berkshire spot has grown stone by stone, plank by plank by the labour of love (by the labour **and** love) of its resident dancers, every year increasing in girth and substance, every year providing a summer shrine for students, teachers and performers from every part of America. This year's new project will be an artesian well—a well-chosen project, it must be said, after experiences of the 1949 drought.

Jacob's Pillow has been summer home and camping ground for any number of

TEACHERS MATERIAL *and* **PROFESSIONALS CONVENTION**

DANCERS INTERNATIONAL

TEN BIG DAYS "Holiday in Hollywood" **JULY 14 to 23**

HOLLYWOOD ROOSEVELT HOTEL

• WORLD CHAMPION DANCERS from EUROPE
• WORLD RENOWNED FACULTY
• WIRE FOR YOUR RESERVATION TODAY!

Charley Baker, President
5666 Sunset Blvd., Hollywood 28
California, U. S. A.

Margaret Dee, Secretary
135½ So. California Ave.
Montebello, California, U. S. A.

Ballet Russe Academy
OF CLEVELAND
RUSSIAN BALLET, SPANISH and ORIENTAL DANCE
Laurent NOVIKOFF • Ruth PRYOR • Maria ELISA
BALLET RUSSE ACADEMY OF CLEVELAND
1030 EUCLID AVENUE CLEVELAND 3, OHIO

NEW YORK'S FINEST PROFESSIONAL TRAINING
SUMMER NORMAL SCHOOL FOR TEACHERS AND STUDENTS
JUNE — JULY — AUGUST
TAP BALLET TOE MUSICAL COMEDY
CHARACTER ACROBATICS LIMBERING SPANISH
Mail Order Routines
For Teachers and Out of Town Students.
Latest Descriptive List Sent Upon Request.
JACK STANLY SCHOOL OF THE DANCE
1658 BROADWAY AT 51st STREET
New York 19, N.Y.—COlumbus 5-9223

BALLET ARTS

FACULTY

AIDA ALVAREZ, EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE, DOROTHY ETHERIDGE, LISAN KAY, VERA NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF, ANTONY TUDOR and ERIC VICTOR.

BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

SCHOOL OF AMERICAN BALLET

SUMMER COURSE
from July 10th to August 5th

Summer Faculty: ANATOLE OBOUKHOFF, ELISE REIMAN, MURIEL STUART, YUREK LAZOVSKY.

Circular upon request

637 Madison Avenue New York 22, N. Y. PLaza 5-1422

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]

Tatiana Semenova Grant Mouradoff
Mariana De Bayser Alma Rosita
Valentina Perejaslavec
Sinclair - Musical Comedy & Tap Director
BALLET - SPANISH - CHARACTER
Special Classes for Children

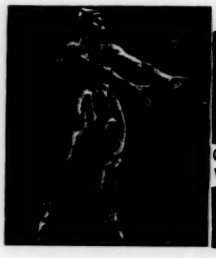
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET

159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 7-8584

Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.

Write or telephone for appointment



the SHURMAN SCHOOL
BALLET • TAP • MODERN
G.I. APPROVED
Guest Instructors: IGOR YOUSKEVITCH • ASADATA DAFORA
Maslova, Scarpova, Youshkevitch Special Teacher's Material
CARNEGIE HALL • STUDIO 843
WRITE FOR BOOKLET D • N. Y. C. • CIRCLE 6-5935

great artists of the dance, to name a few: **Ruth St. Denis, Argentinita, Martha Graham, Charles Weidman, Irene Castle, Catherine Littlefield, Tamiris, Agnes de Mille** and innumerable others.

A number of its past great teachers have been **Margaret H'Doubler, Bronislava Nijinska, Elizabeth Burchenal, Anne Schley Duggan, Margaret Craske** and dozens of others, including, **Ted Shawn,** in every faculty.

In 1948, **Ballet Russe de Monte Carlo** was present in full force, in theatre and school; in 1949, the resident company was **Ballet Theatre.**

THE 1950 SCHOOL

The 1950 faculty is considerable, consisting of **Margaret Craske** in ballet (for the first seven weeks), **Myra Kinch,** as the head of the modern dance division, **La Meri** as head of the ethnic dance division, and Dr. **Elizabeth Burchenal** in American folk dance (week of July 3rd). Other teachers are **Pearl Primus** (African primitive dance, one week beginning July 17), **Josefina Garcia** (in kinesiology), **Ted Shawn** (pedagogy and fundamentals of rhythm), **Joseph Pilates,** (body conditioning), **Carol Lynn** (visual aids to teaching of dance), **John Christian** (stagecraft workshop).

As already announced in the May issue of DANCE Magazine, college dance majors, desiring credits toward a degree, may secure credits from Springfield College, Springfield, Mass., by applying for the Jacob's Pillow School directly through Springfield College.

THE 1950 DANCE FESTIVAL

One of the handsomest sights in recent years, has been the "sold out" sign tacked on the big roadside billboard near Jacob's Pillow. The "sold out" sign tells the story. Not only the Berkshires converge on the theatre but weekend visitors come in droves from New York, five hours away, every week, for ten weeks.

This year's ten-week festival is to start June 30 and will run through September 2.

While the festival calendar was not yet completed at time of going to press with this story a number of companies and solo artists were definitely slated to appear, as follows:

Nana Gollner, Paul Petroff, Mia Slavenska and company, Jose Limon and company, Mara and company with guest artist Michiko, Jean Leon Destine and Jeanne Ramon, David Tihmar and company, Pola Nirenska, Pearl Primus, Josefina Garcia, Ted Shawn, Lillian Moore and Herbert Ross and company.

Ruth St. Denis, Valerie Bettis and Barton Mumaw are among those who are tentatively promised depending on other contractual obligations.

It has the sound of a very festive festival, indeed.

season in review

continued from page 8

that Emy St. Just gave the victim in the original version. Mary Burr reacted a bit deliberately to the burning.

Through it all the vicious little girls formed a counterpoint like the ladies who knitted and watched the guillotine during the French Revolution.

In DESIGNS WITH STRINGS John Taras has tried to invade a field where Balanchine has said just about all there is to say. The ballet is a musical abstraction for five dancers based upon the second movement of the Tchaikowsky Trio in A Minor. Irene Sharaff has costumed it stylishly and simply in black and set it against a lavender cyclorama. The dance designs are clean and conventional with a touch of lyricism and a touch of tenderness, but nothing very tangible in the way of style.

The problem of style was also present in William Dollar's JEUX. Inspired by the tone poem that Debussy created for Nijinsky in 1913, Mr. Dollar has tried to effect a wedding of elusive, misty impressionistic music and classic ballet flavored with the robust arm and torso movements of tennis. And he has affixed a triangle flirtation.

The incompatability of music movement made us feel as though Mr. Dollar had put galoshes on butterfles and asked them to dance. Nora Kaye and Lillian Lanese portrayed the athletic girls. Igor Youskevitch and John Kriza alternated as the young man. Only Mr. Kriza really caught the necessary capriciousness. The scenery and costumes by David Ffolkes were pleasant.

Despite its comparatively intricate staging, Antony Tudor's NIMBUS seems, on a single viewing, to be a very slight ballet. In fact, its length and stagey setting by Oliver Smith tend to accentuate the slightness, while a lighter touch and less choreographic embellishment would have produced a little gem in Tudor's delicately romantic idiom.

It is about a city girl (Nora Kaye) who lies in her bed (and what a wonderful bed it is, tip-tilted and moon-bathed) and dreams about a Beau (Hugh Laing). She awakens during the night and climbs up to the roof to cool off. The roof is populated by lovers and sleepers. And there the girl finds the man of her dream. A few pas de deux later, she returns to her room to dress for another day.

The ballet has some lovely segments for the Dream as embodied by Diana Adams and some tender boy-and-girl dancing. But it needs cutting and reworking. Louis Gruenberg's score and Saul Bolasni's costumes will have to wait for further viewing.

Since our colleague, Ann Barzel, so keenly evaluated Ballet Theatre's personnel in the April issue of DANCE, we shall not retread the same territory except to say that Ballet Theatre has one of the most carefully balanced dancing rosters in the ballet world.

BOSTON BALLET CENTER, INC.
261 Tremont Street
Boston 16, Mass.
Classes Daily — Private by Appointment
for
Adults and Children
Professional and Teachers' Courses
Under the direction of
Maestro M. Pianowski
formerly Ballet Master with Anna Pavlowa Company
SUMMER COURSE — JULY 1950
Mildred Sacco Palaza
Director
HA 6-9576

AUBREY HITCHINS

SCHOOL OPEN ENTIRE SUMMER
BALLET
DAILY CLASSES — GRADED
112 - 116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

C H A L I F
45th SUMMER MATERIAL COURSE
ONE OF THE OLDEST SCHOOLS
PRESENTS THE NEWEST IN DANCE
WRITE FOR CATALOGUE 55
CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street New York 19, N. Y.

FOKINE SCHOOL OF BALLET
TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE • CHRIS VOLKOFF
Guest Teacher: RUTHANNA BORIS
Classes in Ballet, Toe, Variations and Character Classes for Children
CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

DONALD SAWYER
ENROLL NOW FOR SUMMER NORMAL SCHOOL
Send for latest list of Teachers' Notes
637 Madison Ave., New York 22, N. Y. Tel.: PLaza 3-8639

DANCE CIRCLE
144 WEST 54th STREET, N. Y. Judson 6-3746
CLASSES NOW IN SESSION
TEACHER'S SUMMER COURSES . . . *JULY 4th THRU SEPTEMBER*
BALLET - MODERN - SPANISH - TAP

INTENSIVE SUMMER COURSE — 3 WEEKS — JULY 16 thru AUG. 5
John Petri
Charles Grass
Classic Ballet — Character — Interpretive
Tap and Musical Comedy
THE JOHN PETRI BALLET SCHOOL and COLLEGE of THEATRE ARTS
Write Now for Schedule of Classes. 228 S. Wabash Avenue, Chicago, Ill.

OREST SERGIEVSKY
THEATRE STUDIO OF DANCE
137 West 56th St., N. Y. C. Ju 6-9454
AENNCHEN • PATRICIA BOWMAN • BETTY BRUCE • PAULINE KONER
JUAN MARTINEZ • OREST SERGIEVSKY • TASHIMIRA • GEORGE ZORITCH
Beginners - Intermediate - Advanced - Professionals SUMMER TEACHER'S COURSES

ACADEMY OF BALLET PERFECTION
Ballet by Eileen O'Connor
Advanced Technique for Students and Teachers
Flexing for Ballet Choreography
Private & Class Instruction for Children
SPECIAL: New Classes for Beginners every Month
AVOCATIONAL BALLET CLASSES for ADULTS
Spanish Dance by Angel Cansino
SUMMER SCHOOL SCHEDULE: June 5th - Aug. 28th
Write for Information
156 West 56th St. • New York City • COlumbus 5-9545

IRENE V. MAYO
603 carnegie hall
circle 6-9699
School For Today's Theatre
Ballet • Modern • Dance of India

GEORGE CHAFFEE
-Ballet-
Instruction by MR. CHAFFEE, ADELAIDE VERNON, FRANK LESTER
assures the finest training available.
Private & Class Instruction Special Children's Classes
139 WEST 56th STREET, NEW YORK CITY Circular on Request COlumbus 5-9379

OLGA TARASSOVA
School of the Ballet
BALLET - TOE - CHARACTER - ADAGIO - VARIATIONS
Complete training for beginners as well as for advanced and professional dancers.
Faculty: ALFREDO CORVINO LEON FOKINE
YUREK LAZOWSKI OLGA TARASSOVA
PARTICULAR ATTENTION GIVEN TO CHILDREN'S CLASSES
TEACHER'S COURSES — JUNE - JULY - AUGUST
OLGA TARASSOVA SCHOOL OF THE BALLET
141 WEST 54th STREET NEW YORK 19, N. Y. Telephone: Circle 5-7672

As one runs down the list of featured dancers, each one conjures up a special and enjoyable image. There's the technical command and manly modesty of Igor Youskevitch; the elegant refinement of Nana Gollner; the depth and "soul" of Nora Kaye; the turbulent romanticism of Hugh Laing; the clean cut directness of John Kriza; the purity and magnolia-like delicacy of Diana Adams; the fleetness of Norma Vance; the spark of Ruth Ann Koesun; the sardonic puckishness of Paul Godkin; the casual decadence of Edward Caton; the forcefulness of Mary Burr; the simplicity of Peter Gladke; the growing assurance of Holland Stoudenmire; the energetic loveableness of Eric Braun; the courtly ease of Erik Bruhn. These are people in whose capable hands any ballet repertoire would be safe.

Ballet Theatre worked under a strange disadvantage at the Center Theatre. A huge apron (used by the ice show that usually populates the theatre) separated dancers from orchestra. But conductor Max Goberman took it in his stride — and a remarkably sensitive and capable stride it was! Peggy Clark contributed helpful lighting effects for the new ballets. But considering their distance from the audience, the older works were on the whole too dimly lighted.

Ballet Russe de Monte Carlo
Metropolitan Opera House, New York
April 9-30

The Ballet Russe de Monte Carlo is the Old Guard Republican of the ballet world — the receptacle of outmoded tradition — the champion of the status quo. The tradition to which it so staunchly adheres is largely that of late Nineteenth Century hedonism . . . the period of pretty dancing and slight plots.

The Spring Season at the Metropolitan Opera House included a repertoire of some twenty ballets and pas de deux. Of these, half dated from 1910 and earlier. Six more, though chronologically later, were completely within that tradition. Only the remaining four (Antonia Cobos's MUTE WIFE and MADRONOS, Balanchine's BALLET IMPERIAL, and Ruthanna Boris's CIRQUE DE DEUX) could lay some claim to structural sophistication. But they, too, were designed to amuse, rather than to move. In fact, the only work exempt from this trend was the inviolable GISELLE.

This policy of aiming low on the taste scale is evidently no mere accident or matter of economy. For in their current season the management saw fit to revive two second rate Fokine ballets, and they imported French ballerina, Yvette Chauvire, to appear on every program. Mlle. Chauvire brought two new works with her, the second of which, ROMEO ET JULIETTE, required staging and special lighting.

How much more sensible it would have been to invest that money in a new ballet by one of our young choreographers. How much more challenging it would have been for audiences and dancers if the

management had shored up its weak repertoire, instead of tampering with its already strong dancing roster.

But since this was not to be the case, those of us who had had the joyous experience of seeing Mlle. Chauvire in the Fall of 1948 when she was here with the Paris Opera Ballet, awaited her return with special eagerness. For we remembered her as a ballerina in the great tradition — a woman of warmth, fire, majesty, and rare sweetness — a dancer who had successfully established the magical link between emotion and motion.

But, despite its Franco-Russian pretensions, the Ballet Russe has become quite American in dancing style. And so French trained Mlle. Chauvire went through a difficult adjustment period. It wasn't until the end of her second week with the company that one saw indications of her former magnetism. Her Giselle was fussy, decorative, external, and completely out of line with the openness and unabashed emotionalism of the Ballet Russe conception. Her Swan Lake was frozen with anxiety.

The two vehicles that Mlle. Chauvire brought with her were in the same decadent vein as most of the ballets that Paris has sent us of recent years. The first, a Dying Swan pas de deux (created by Serge Lifar for the film BALLERINA, and restaged by Constantin Nepo) was one of those embarrasing hunter vs. swan contraptions. Even Terpsichore herself could not make that one palatable!

ROMEO ET JULIETTE (also staged by Nepo) followed the tradition of Robert Helpmann's HAMLET. It was a superficial theatricalization of Shakespeare's theme. The empty, flashy choreography did not for one moment justify its transposition from poetry to dance.

It will remain forever a mystery to us how a choreographer (and this work smacked of Lifar, too) can presume to base a ballet upon a play without considering the structural continuity or the subcutaneous continuity of the original work. But then perhaps we're spoiled by Martha Graham's and Antony Tudor's literary ballets, which have a life of their own and a language of their own.

When Fokine's PRINCE IGOR burst upon the stage in 1909, it was a revelation with its frenzied Polovetsian warriors and undulating female captives. For audiences accustomed to classic ballet had seen very little in the way of character or ethnic flavored dance. But times have changed. We have since seen so much genuine ethnic dance that Fokine's imitations seemed rather naive, despite the eagerness with which they were performed by Mary Ellen Moylan, Nina Novak, Yurek Lasowsky, and the hardworking corps de ballet (which, unaccountably, contained names like Franklin, Tupine, and Danielian).

Fokine also created LES ELFES, which was revived by Jean Yazvinsky after a seven year absence from the repertoire. Clad in delicate blue-green winged garments and tiny green caps designed by

CAIRD Ballet LESLIE Center
Ballet method as formerly taught at the Imperial Russian Ballet School of St. Petersburg.
129 WEST 56th ST., NEW YORK, N. Y.

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
ALEXANDER GAVRILOV, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

TATIANA CHAMIE
From Ballet Russe de Monte Carlo
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
Summer Session July 5 - Aug. 18
108 East 38th Street N. Y. C. LE 2-4044

SWOBODA SCHOOL OF BALLET
Faculty: Maria Yurieva Swoboda
Anatole Vilzak Martha Kreuger
Anna Sokolow
50 W. 57th STREET, N. Y. CI 5-8198

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N.Y.C.

Mme. SHOLLAR
CLASSIC BALLET
LESSONS DAILY 6-7:30 P.M.
CHILDREN'S CLASSES: Saturday 11-12
144 WEST 54th ST., N. Y.
For information call: Vilzak, El 5-0564

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N.Y.C.
Leonard Dickerson, Gen. Mgr., CI 5-7388-9
Approved G. I. Bill of Rights (Male and Female)

ARTHUR PRINCE
Specializing in
Unusual TAP Rhythms
Summer Courses for Teachers and Advanced Students
Routines by Mail — Approved for Veterans
ARTHUR PRINCE STUDIO
855 SOUTH LA BREA LOS ANGELES

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—C. I. Approved
ARTHUR PRINCE STUDIOS—Los Angeles 36
855 South La Brea WYoming 2323

BALLERINA GIFTS
BOOKS — ROUTINES — STATIONERY
UNUSUAL SELECTION
SEND FOR FREE CATALOG
Sonia Solomonoff
54 W. Randolph St. Chicago 1, Ill.

EVA VARADY DANCES — By Mail WITH BRILLIANCE
ALL TYPES FOR ALL AGES
Send now For Latest List
Carnegie Hall, New York 19, N. Y.

EDNA LUCILE BAUM
BALLET BOOK SHOP
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

DANCE DESCRIPTIONS by EDNA LUCILE BAUM
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

BACK ISSUES!
American Dancer from June 1927 to January 1942; *Dance* from June 1937 to present date. Some numbers out of stock.
1927 thru February 1942 $1.50 each
March 1942 thru Dec. 1948 $1.00 each
January 1949 on $ .35 each
Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

CLASSIFIED ADVERTISING

Wanted: Ballet Teacher for 1950-51 season, preferably with some choreographic ability, for major ballet school in large Ohio city. Box 932, DANCE Magazine, 503 W. 33rd St., N. Y. C. 1, N. Y.

For Sale: Long-established dance studio in city of over 100,000 pop. Metropolitan New Jersey area. Asking very little to facilitate sale. Principals only. Write Box 295, DANCE, 503 West 33 St., N. Y. C.

Ballet, Tap: dance lessons in your home. Dance Visiting Service. Ta 8-3333.

Large Studio available for auditions and rehearsals. Sergievsky, 137 W. 56th St., N. Y.

Dancing Teachers Wanted: Ballroom, Ballet, Tap, or any combination of these. Write giving training, etc. Floyd Ward School of Dancing, Lynchburg, Virginia.

BALLET REPERTORY

THE SCHOOL FOR PERFECTION

Faculty:

THALIA MARA — HILDA BUTSOVA

ARTHUR MAHONEY

SPECIAL SUMMER COURSE — JULY 10th thru AUG. 4th

Write for new illustrated brochure

117 WEST 54th ST., NEW YORK 19, N. Y. CIRCLE 5-9332

ALEXANDRA FEDOROVA-FOKINA

Beginners, Intermediate, Professionals. Special classes for children.
Open Daily: 11 a.m.-1 p.m.; Tues. & Thurs.: 4-7 p.m.

School of Ballet
9 East 59 St.
El 5-7855

SCHOOL OF

RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO

BORIS NOVIKOFF, Director

Summer Classes Forming for Children, Adults, Beginners, Professionals

1425 Broadway, Entrance Studio 15, New York — LO 5-0864

NATHALIE BRANITZKA

formerly Ballet Russe de Monte Carlo

CLASSES DAILY

PL 3-9752
or CO 5-3472 — 116 East 59th St., New York City

YUREK LASOVSKY — CHARACTER CLASSES

Ben and Sally

EVERYTHING FOR DANCING FEET

DANCE FOOTWEAR
ACCESSORIES

Agencies in Principal Cities • Write for Free Catalog Address Dept. D. S.

637 West 43rd Street, New York 18, N. Y.

the late Christian Berard, the corps de ballet looked, as many in the audience remarked, like the figure of Psyche in the White Rock beverage ads. They fluttered through several interesting group arrangements, but on the whole the designing was thick. Nowhere did it achieve the diaphanous quality of the Mendelssohn accompaniment.

In the realm of actual performance the company has made many positive strides since its appearance here last Fall. The corps de ballet was on the whole neat and smooth. LES SYLPHIDES was especially notable for its sure unison behavior, and there was plenty of vitality in GAITE PARISIENNE and BIRTHDAY.

There were many notable performances among the soloists, too. In fact, as we think back over the season, we find that its real flavor came from isolated treats like Danilova's dashing entrances that always managed to make the other dancers resemble marshmallows in her reflected light . . . Mary Ellen Moylan's growing ability to make her movements seem to extend beyond the confines of her body . . . Gertrude Tyven's clean cut simplicity . . . Nina Novak's incredible speed (although she is much more subdued than in the Fall) . . . Leon Danielian's rich sense of phrasing and new maturity . . . Robert Lindgren's wholesome athleticism . . . Frederic Franklin's effervescence (when it didn't force him beyond the bounds of good taste) . . . Duncan Noble's naturalness in character roles.

Yes, there is much good in this company. How handsomely it would flower under an artistic policy that could liberate itself from the anodyne world of cocottes, sprites, birthday parties, and adolescent lovemaking.

Incidentally, we'd like to have seen more of Ruthanna Boris, who did most of her dancing in her dressing room, probably because of the audition of Mlle. Chauvire.

Katherine Dunham and her Company
Broadway Theatre, New York
April 19-May 20

Being an artist and being a beautiful, clever woman need not be mutually exclusive. But in Katherine Dunham's case they have become so. And Miss Dunham has chosen the latter path, at least as far as her theatrical behavior is concerned.

One feels that the stage personality she has fabricated for herself has been arrived at deliberately, and with candid regard for her assets and limitations as an artist. For Miss Dunham's dancing leaves much to be desired, and her acting as demonstrated by the last segment of L'AG'YA is indifferent. But it doesn't much matter. For she presents herself like a tawny diamond in a setting that is regulated by formula.

Her entrances are all "events." For example, an upstage curtain is drawn aside to reveal her reclining on a raised platform — a center curtain is raised to show

(*Continued on page* 46)

THE YOUNG DANCER

—a section for the six-to-sixteen year old who dances

Winners in this month's Young Dancer *contest*

Dear Young Dancer:

It is very difficult to explain to you "What Dancing Means to Me." Yes, I do like skipping and jumping to music, but who does not?

I dream about my first toe-shoes. I hope that some day I will be as good a dancer as the wonderful actress in "Red Shoes." Oh, my—it was a pleasure to see her dancing, those fine arabesques and attitudes and pas-de-chats. My favorite step is pas-de-chat. Perhaps it is because I have a kitten of my own. I like to watch her jump gracefully just as we do in pas-de-chat.

My mama says that I liked to skip to music since I was a little child. I am sure I will always be very happy dancing and performing. I love all the roles I got, even the very short ones, because it is so exciting to be on the stage with all the people watching all my movements and pantomime. Sometime I would like to be Cinderella. That would be wonderful. I like the costumes and make-up and all this world of tales and wonders.

Dancing means to me fun and pleasure and joy.

Sincerely,
Lydia Fediai, age 8
1321 No. Carolina Ave., N. E.
Washington, D. C.

(pupil of Lisa Gardiner, Washington, D. C.)

Dear Young Dancer:

It is very hard to explain what the ballet means to me. I learned ballet for two years but my mother would not allow me to continue. I hope to start again soon, but even if that is not possible, I will always be a lover of the ballet just the same.

The ballet is a beautiful form of self-expression. The dancing, together with the music and scenery, combine to make a beautiful whole. No matter what one's role in the ballet, prima ballerina or just a member of the corps de ballet, one must give one's best work for the sake of ballet. When a first night has come off successfully, added to the satisfaction of knowing that you deserve whatever praise you may have received, is the knowledge that you are part of the ballet and always will be.

Watching a great dancer is like hearing a piece of music by a great composer, or seeing a beautiful picture. Over here in Ireland, as there is no professional ballet company, I do not get much of a chance to watch ballet, but every year the Sadler's Wells Ballet comes from London. Last year I saw "Carnival", "Etude" and "Selina." I loved the gay carefree mood of "Carnival" and the lovely mime and scenery of "Selina."

At the moment I am painting ballet pictures on a white head-scarf I made. It will have ballet shoes round the border. I hope it will be a success.

Sincerely yours,
From a ballet lover,
Cecily Kelly, age 13
3, The Grove
Stillorgan,
Co. Dublin, Eire

(pupil of Miss P. McCarthy, Co. Dublin, Eire)

PHOTOS of ALL Winners to be published in the July issue

2 Grand Winners to be announced in the JULY issue

Dear Young Dancer:

Dancing was forced upon me by music. I was so young that I do not know how old I was when I was forced to dance. I would do what the music told me to do, and I had no idea of how this dance looked to people watching me. All I can remember about this early dancing was that I would lose myself and be somebody or something else, and that sometimes I hated the music which forced me to dance.

When I was eight my family moved from Idaho to San Francisco and I became a student at the San Francisco Ballet School where at first I dreaded the class lessons. I dreaded them for two reasons: I was the only boy in the group of ten or twelve, and I hated to spend the time trying to learn positions and jetes and changements when I might be swimming or playing Indians, or ball with my brother. Then I saw some ballet performers at the Opera House, and I understood that I had a hard long road ahead of me because I wanted to be able to leap high in the air, to be precise and swift and light and yet strong. I couldn't dance to the music anymore, because the dancing I did seemed wrong and awkward to me. Trying to imagine ballets which I could plan would be a foolish dream unless I learned ballet steps thoroughly. Learning ballet seemed to be harder for me than for the girls, but I kept on trying to be stronger, to jump higher.

At grammar school I had to fight all the boys in my grade before they stopped making fun of me for taking ballet, but now they all accept the idea and at my scout group they sometimes said that I could do certain things better than the other scouts because I had taken ballet.

I still have years to go on learning and disciplining myself, correcting faults that are pointed out to me by my teacher. But at least I have been able to make up the choreography for two dances and to realize the joy of creating something which I could perform before an audience of people here in Mill Valley.

A ballet class lesson is not something now to be dreaded, but which I look forward to. After barre exercises and a good series of combinations in the middle of the floor, I feel glowing, relaxed, strong and free. Learning ballet is an important part of my life now. I am a Freshman in high school and I like sports. I would like to be a good athlete in track and basketball, and these activities are beginning to conflict with ballet classes already. But dancing must come first, because dancing, I have discovered, means more to me than anything else.

Sincerely,
Conrad Ludlow, age 15
5 Cascade Way
Mill Valley, California

(pupil of Mattlyn Gevurtz, San Francisco, California)

HONOLULU, T. H.

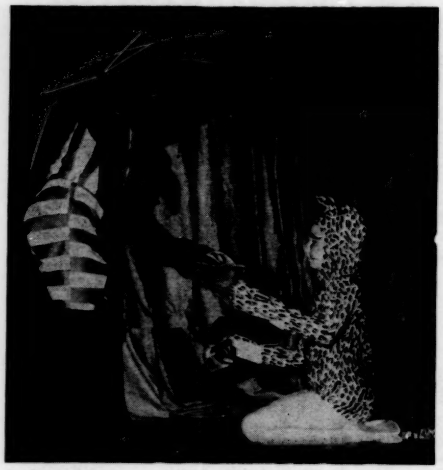
Talented 15 year old Carolyn Schrader of Honolulu, who will be one of the featured dancers in the June 14-16 revue to be presented at the Honolulu YWCA by teacher Barbara Barnes.

YOUNG DANCERS in ACTION...

ASHEVILLE, N. C.

Ensemble from the Weaver School of Ballet in Asheville, N. C., appeared in this study called, "O, Holy Night" given for the benefit of a local orthopedic hospital. The group consists of Sandra Weaver, Nitzi Humphries, Peggy Lougheod, Sophie Martin, June Harris and Diana Penley.

FAIRHOPE, ALA.



Robert Haney as Little Black Sambo and Rene Huffman as a Tiger in "Little Black Sambo and the Tigers", presented in the midterm revue by the Roberta Dance Studio, Fairhope, Ala.

MIAMI BEACH, FLA.

Thomas Armour directs this professional group known as "The Dancecrafters" in Miami Beach, Fla., which appeared in recent outdoor performance of "Les Sylphides". The group consists of (kneeling, l. to r.) Sue Byrd Roberts, Joydell Hartley, Yvonne Capproni, Barbara Quartin, Laura May, Judy Weber, and (standing, l. to r.) Enid Pallant, Barbara Lebowitz, Joan Weyel Man, Myra Jo May, Bob Hirst, Myrna Williers, Jean Clark, Virginia Ostafin, and Laura Hopcroft.

NEW YORK, N.

Talented 14 year old Barbara Bocher, a pu of Fronie Asher of Oklahoma City, Oklahom was accepted in corps de ballet of New Yor City Ballet last season, and has already danc solo roles in the company.

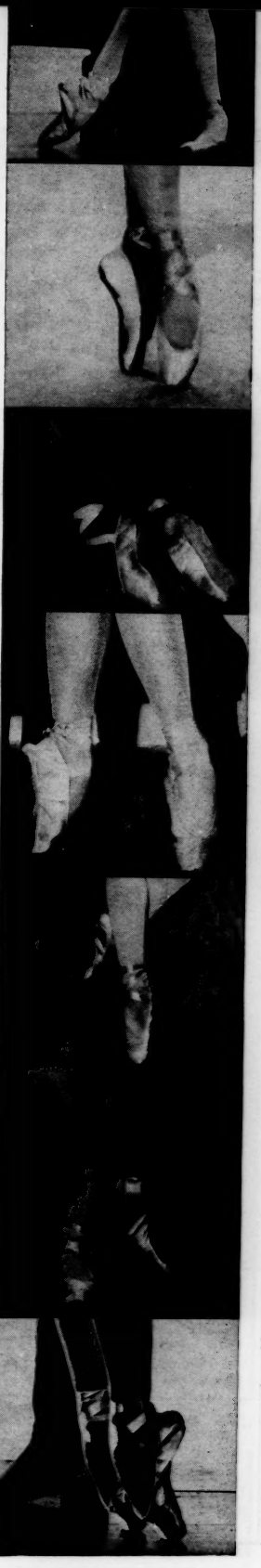
the POINT of Pointes

by Selma Jeanne Cohen

faculty member, American School of Dance,
Hollywood, Calif., Eugene Loring, director

Part V in the series

BALLET—the universal language—and HOW it grew



WHEN Isadora Duncan, at her first ballet lesson, was told to stand on her toes, she asked, "Why?" "Because," said her teacher, "it is beautiful." "I don't think it's beautiful," said she, "I think it's ugly." This was Isadora's last ballet lesson. Yet, in spite of the school of barefoot dancing which she inaugurated dancing on pointes is still practiced. Why?

The tradition of pointes is not nearly so old as ballet itself. We do not know exactly when dancers first went on pointe, but the technic seems to have existed before Taglioni, although she created a vogue for it. The time was ripe. The romantic movement, that trend in the arts which led poets and painters and musicians to scorn subject matters relating to common, everyday existence, was under way.

Artists praised the dream world of imagination; the idealistic escape from unpleasant reality. The romantic movement, with its interest in the remote and fantastic, in the supernatural, in the glamor of imaginary worlds, was at its heights when, in 1832, Marie Taglioni appeared in LA SYLPHIDE. In her role as an unearthly, ethereally beautiful being, she was an incarnation of the romantic spirit. Her rising on pointes was a sign that she did not belong to the world of ordinary mortals; she seemed to defy the laws of gravity. Her audience was enthralled. So we get GISELLE and the rest of the *ballets blanc* as a result of Taglioni's sensational triumph.

The emergence of pointes had already been encouraged by the development of dance footwear. For many years, technical progress was retarded by the wearing of heeled shoes. About 1790, however, dancers began to wear a flat soled sandal, and by 1812 we see a fitted slipper similar to the soft ballet shoe of today. An especially strong dancer, like Taglioni, could rise on full pointe even without boxed shoe, although certainly a heel would have discouraged her from doing so. Once the new flat slipper was in use and the romantic poets were turning out ballet liberetti that called for ethereal, gravity defying sylphs, dancing on pointes became an established practice.

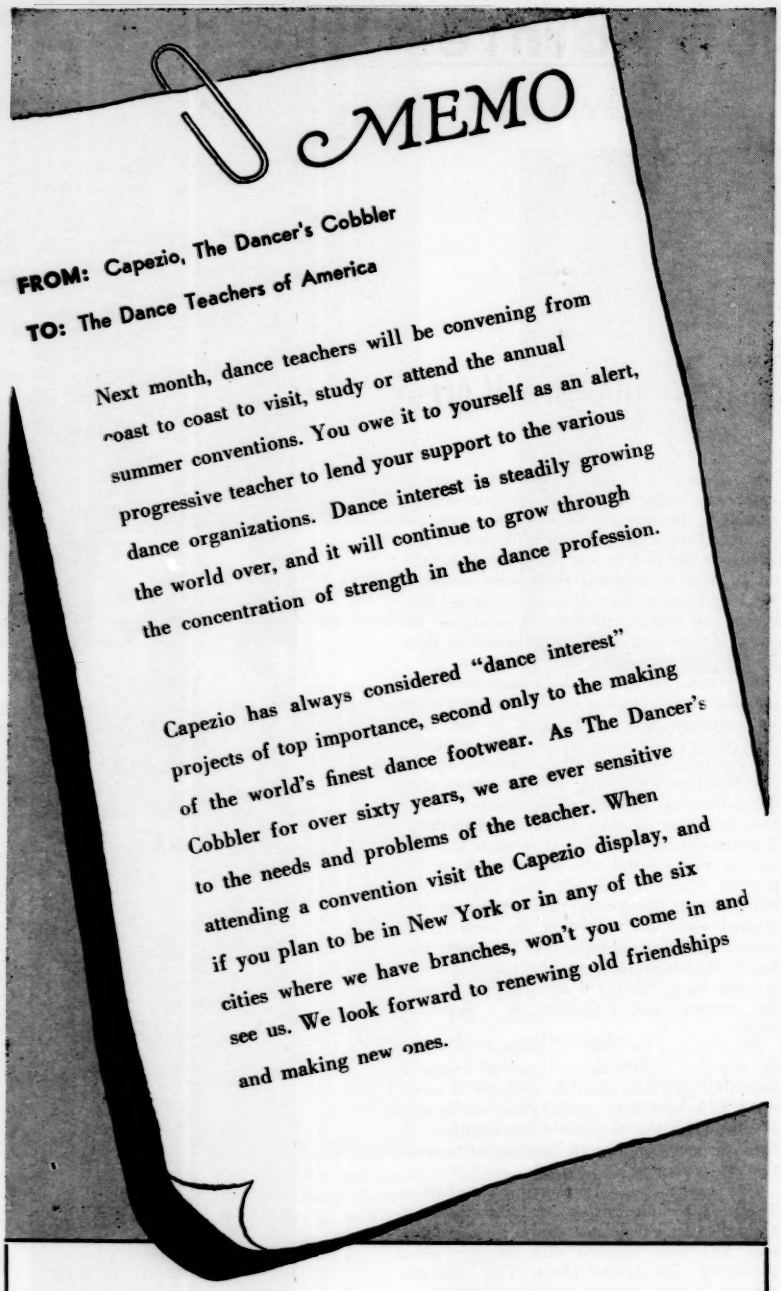
For many years thereafter, however, most dancers had only cross-stritching to reinforce their shoes, the boxed slipper being introduced by the Italians late in the 19th century. When the modern toe shoe did make its appearance, it paved the way for an entirely new sphere of virtuosity. As the fashion for sylphs eventually subsided, choreographers found new use for pointes. They exploited the brilliance of pirouettes performed on toe; they developed the adage with is sustained movements revealing the long lines of the ballerina on pointe; they played up piques, releves and echappes for the sharpness and precision imparted to them by the new technique.

How then, could Isadora Duncan claim that dancing on pointes was ugly? It is ugly, when its legitimate uses are ignored. In the early 20th century they were ignored. Current abuses led Fokine to publish a harsh invective against the Russians employing pointes where they did not belong. The dancer, he claimed, should rise on pointe in order to express something. Taglioni, in her time, did it to show that she was no mere mortal who had to walk on the ground. When, in Fokine's time, Legnani did her thirty-two fouettes on pointe, the stage was cleared while she walked to the center, took an undisguised preparation and then went into her turns, which, they say, the audience counted out loud. What did she express? Simply the strength and endurance of a muscular dancer.

Pointes can be used to express character or emotion; they can be used to create a beautiful line. But when an audience is interested in a character or delighted by beauty of line, it does not count the number of fouettes being spun or the number of seconds that an arabesque is held.

One reason we do not know more about Taglioni's technic is that her critics were so enthralled with her supernatural lightness that they had little concern with the mechanics producing this lovely effect. This was the attitude Fokine wanted to cultivate. As a result of his efforts, choreographers began to employ pointes with discrimination.

Isadora Duncan's attack on pointes did not succeed in getting ballet to renounce them altogether. Ballet grants her the fact that the technic was artificial, but goes on to argue that the purpose of an art is to embellish nature, and that is what pointes do. The student learns to dance on pointes because they may be rightly used to enhance the impression of her lightness, her brilliance, and her beauty of line.


MEMO
FROM: Capezio, The Dancer's Cobbler
TO: The Dance Teachers of America
Next month, dance teachers will be convening from coast to coast to visit, study or attend the annual summer conventions. You owe it to yourself as an alert, progressive teacher to lend your support to the various dance organizations. Dance interest is steadily growing the world over, and it will continue to grow through the concentration of strength in the dance profession.
Capezio has always considered "dance interest" projects of top importance, second only to the making of the world's finest dance footwear. As The Dancer's Cobbler for over sixty years, we are ever sensitive to the needs and problems of the teacher. When attending a convention visit the Capezio display, and if you plan to be in New York or in any of the six cities where we have branches, won't you come in and see us. We look forward to renewing old friendships and making new ones.
Capezio
THE DANCER'S COBBLER SINCE 1887
EXECUTIVE OFFICES:
1612 BROADWAY, AT 49th STREET, NEW YORK CITY
NEW YORK • BOSTON • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO
Agencies in Principal Cities Throughout the World

season in review

(*Continued from page* 42)

her lolling enticingly in a white hammock that extends the full width of the stage — she ambles in, attached to a longshoreman's rope.

Miss Dunham's relationship with the members of the company forms part of the "setting," too. All of the men, without exception, play the role of the palpitating swain completely subjugated by the seductive, calculating female. As for the women, they obediently fade into the background and let this lovely creature hold the center of the stage.

But when Miss Dunham wasn't around to bedazzle, one noticed that her choreography and staging had an unmistakeable style, which was carried out in lavish yet tasteful costuming by John Pratt and scenery and lighting by Robert Elsom. The style is ethnic. But since the purpose is entertainment and not edification, the hard husk of serious, authentic dance forms has been cast aside and merely a light flavor has been retained.

In the AFRIQUE, the groupings with their rhythmic contrast and feeling of orderly disorder bore the mark of a choreographer who knows how to handle people en masse. The intermingling of vocal fragments was also colorful.

In both the BRAZILIAN SUITE and the VERACRUZANA there were wonderfully human touches in the form of interludes like the MARACATU and the Mexican Street Scene. In the former, two tired washerwomen (Lucille Ellis and Jacqueline Waicott) were lured into dancing with a flirtatious piper (John Lei). In the latter Miriam Burton was particularly engaging as a singing, hawking tacos vender.

The jazz section (JAZZ IN FIVE MOVEMENTS) has slipped over the borderline between stylization and literalness, with resultant manifestations of bad taste. There was, however, some mighty fine blues singing from Rosalie King.

L'AG'YA, Miss Dunham's story of zombies, love charms, and fatal jealousy, has lost some of its original elemental quality. And the characterizations have been allowed to become a bit sluggish. But the Zombie scene with its creatures on stilts and cackling, grass clad Zombie king (Lenwood Morris) is still a fascinating piece of stagecraft.

In fact, if we weren't a dance critic, we'd probably yell "bravo" for the whole production. The dancing was the weakest element of an otherwise smart show.

DORIS HERING's reviews of the recent concert season will appear in the JULY issue

Now Available for 1st time

A BINDER

FOR YOUR BACK ISSUES

A handsome, sturdy fabrikoid cover to preserve every issue of your DANCE Magazine permanently.

Holds 12 copies with ease by a simple and effective device that permits pages to be opened flat.

On the cover "DANCE Magazine" is embossed in gold.

$2.50 PER BINDER
We pay postage

DANCE MAGAZINE
503 West 33 St., N. Y. C.

via the grapevine

(*Continued from page 7*)

An exhibit of photos of **Valerie Bettis** from the collection of **Arthur Todd** will be shown during the month of June at the Music Division of the 58th street branch of the New York Public Library.

*

LONDON

May was one of the busiest months for the London dance world in a long time. Sadler's Wells, Rambert and International ballet companies were all giving seasons. **Angna Enters** was at the Mercury, **Cili Wang** at the Arts and **Ram Gopal** giving lecture demonstrations on Indian dancing at the Watergate. As if this wasn't enough, Sadler's Wells Theatre threw in a Gala Performance in celebration of the company's 21st birthday on May 15th — a sentimental occasion, with people like **Ninette de Valois, William Chappell** and **Walter Gore** returning to dance their original roles.

To deal with the novelties first, **Roland Petit's** BALLABILE at Covent Garden drew mixed notices, but was an undoubted popular success. As in CARMEN, he had the inestimable advantage of Antonio Clave's collaboration and decoratively the ballet is enchanting. Choreographically, it is less perfect; Petit's talent is at present rather for the dramatic in ballet than the frothy suite de danses, and when Ballabile relies solely on its choreography for effect, it is often wanting.

It opens with a group of dancers at the barre and follows the same characters through a summer day, a funeral in the rain and a circus — to a pseudo-Spanish finale. It is great fun, if a little exhausting, for both dancers and audience. For comedy the palms go to **Alexander Grant** and **Anne Negus** (revealing an unsuspected gift) and for charm to **Violetta Elvin.** Constant Lambert's arrangement of Chabrier's music is sensitive but broke many hearts by including a passage from COTILLON.

Ballet Rambert opened at the Lyric, Hammersmith, on May 2 in a disturbingly depleted condition, with only about three top-ranking dancers and a corps de ballet of classroom standard. **Paula Hinton,** the company's brilliant ballerina, sprained her ankle on the third day of the season, so **Sally Gilmour** returned to the company a month earlier than planned to take over her roles. **Walter Gore's** ballet WINTER NIGHT (created in Australia), turned out to be a lengthy struggle between a man, his discarded mistress and his new love, to Rachmaninoff's second piano concerto.

International Ballet saved their novelties for late in the season and started with the 4-act SWAN LAKE. The company, in its ten years of existence, has acquired a very personal style that this reviewer finds unpleasing. Ballerina **Mona Inglesby** has lost much technic over the past year, doubtless due to ill health, and acquired fussy mannerisms. Performance of the evening came from old-stager **Errol**

Bring Your Toe Shoe Problems to KLING'S

IF . . .
You over-arch, ask for KLING'S fibre shank, long vamp, double strength toe.

IF . . .
You can't arch over, KLING'S short vamp, soft shank is the shoe for you.

IF . . .
You have a regular arch - write for The Klingrite Shoe.

REMEMBER, All KLING Toe Shoes are hand stitched to provide an easier adjustment.

Prices: Including ribbon —

Pink, black or white satin with durable leather toe	5.95
With pleated satin toe	5.95
Black or white kid	6.50
TOE SHOE COVERS	1.00

KLING'S THEATRICAL SHOE COMPANY
218 So. Wabash Ave.
Chicago 4, Ill.

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

1500 HAIRS REMOVED in one hour
Our speed reduces cost and length of treatments
Free Trial Treatment and Consultation.
PERMANENTLY
Legs Arms
Face Hairline
Underarm Body
Separate Department for Men
GORDON Hair Removing Inst.
LO 3-5795 55 W. 42 St., Room 844A, N.Y.C.

janet— "Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines
catalog for postage
janet studio springfield, Ill.

Addison, who was quite electrifying as von Rothbart, the magician.

Moira Shearer had special leave from Covent Garden to dance CARMEN with Roland Petit at the opening of the saison Ballets de Paris at the Marigny in Paris. **Renée Jeanmaire,** who created the role and danced it for six months in America, is suffering from a serious leg injury.

Moira Shearer's next film will be TALES OF HOFFMAN, which is to be produced as a dance spectacle, the singers being heard, not seen. **Frederick Ashton** will probably arrange the dance numbers and **Robert Helpmann** will play the "villain" role that runs through the stories and inspired, in one episode, Dr. Coppelius.

American musicals are now crossing the Atlantic steadily. TOUCH AND GO opened gaily on May 19, CAROUSEL is already in rehearsal and will go to Drury Lane in June and LEND AN EAR is to open in September.

This year's giant ballet festival will be at London's biggest monument to Victorian taste—the Albert Hall. **Markova** and **Dolin** are the positive attractions and there is talk of **Idzikowski** appearing and possibly **Shabelevsky.**

George Gontcharov, formerly ballet master at the Sadler's Wells school, left England on April 23 for Cuba, where he will work as ballet master to the **Ballet Alicia Alonso.**

Ninette de Valois has accepted an invitation from the Turkish government to produce a ballet to be performed by students of the Turkish National Ballet School, which was formed in 1947 at the suggestion of Miss de Valois herself.

The memorial exhibition to **Christian Berard,** arranged by **Baird Hastings,** opened in London at the New Burlington galleries on May 19. As well as paintings and designs for the theatre and films, the exhibition included many of Berard's incomparable designs for the ballet.

The Right Hon. Sir Gerald Hugh Tyrwhitt-Wilson, 14th Baron Berners in the peerage of England, and known to the ballet world as **Lord Berners,** died on April 19. Composer, painter and writer, he composed his first ballet in 1926 when he wrote THE TRIUMPH OF NEPTUNE for Diaghilev, and followed it with LUNA PARK (1930) A WEDDING BOUQUET (1937), CUPID AND PSYCHE (1939) and LES SIRENES (1946), the last three all for Sadler's Wells.

Mary Clarke

★

PARIS

Leonide Massine has revived LA BOUTIQUE FANTASQUE for the Opera Comique, in attractive decors and costumes by Andre Derain. The ballet has worn well, and danced by **Solange Schwarz, Massine** and **Paul Goubé,** has been welcomed back to the repertoire by new and old critics and the public.

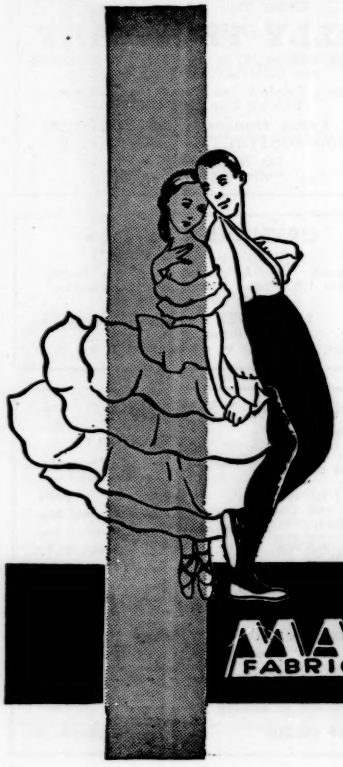
New ballets at the Opera have not been so well received. The happiest has been LE CHEVALIER ERRANT, a dance drama by Elizabeth de Grammont and Alexandre Arnoux, with score by Jacques Ibert, based on the Don Quixote legend. The Lifar choreography is pleasant, if uneventful. **Lifar, Lycette Darsonval, Christiane Vaussard** and **Micheline Bardin** are the principal dancers.

A ballet based on a war theme, L'INCONNUE (The Unknown Woman) by Leandre Vaillat, with music by Andre Jollivet, is set amidst the ruins of war (painted by Charles Blanc). Two soldiers come into a bombed house; a girl who lived there comes in and goes off with one of the soldiers. The second soldier begins to play on a piano, when a beautiful unknown lady comes in and carries him off in a wild dance. Everyone agrees that she is Unknown with a capital U, as no one can decide what she is supposed to represent. **Serge Lifar** and **Tamara Toumanova** do some of their best dancing in a wild strange scene.

Serge Lifar and the Opera corps de ballet gave two gala recitals at the Palais de Chaillot recently.

Irene Popard, who was a forerunner in French rhythmic dance and who for many years had the most important school of this kind in Paris, patronized by the government, which awarded her the rank of Officer of the Legion of Honor, died at the age of fifty-six in April.

Helen McGehee appeared in recital last month at the American Students and Artists Center, in which she gave a lecture-



We'll See You at the Conventions!

Our warm thanks for the wonderful business we've received from you teachers all over the country. Be sure to visit us at our convention booths . . . We have many wonderful new ideas for fabrics, trimmings and accessories that will make your next production more glamorous than they *ever* have been!

AND DON'T FORGET

- **Our Designing Staff is at your service.**
- **Our Foundation Patterns are designed and cut to coincide with our Sketch Service**
- **Our Prices are lower—Please compare!**
- **Our new, personal policy to dance teachers continues with enthusiastic success countrywide. Write us for details.**

Want samples from the Maharam line? Drop a note to Dept. N.

"The House of Service"

MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

Whirlers'
America's Most Favored Dancing Shoe!

Soft, All-Leather Ballet Pleated Toe. Non-Skid Sole.

Dancers, tap or ballet, beginners and professionals, will find an attractive, Whirlers' style ideally suited for their needs. No mail orders please. Write us for nearest dealer's name.

GERDA Footwear COMPANY, INC.
158 DUANE STREET NEW YORK 13, N. Y.
GERDAGRAM FOR EXPORT

PORTABLE ROLL-UP TAP BOARD
Every child should own one to practice, and to improve tap routines AT HOME

Made of hard tempered masonite, with a heavy canvas backing, and reinforced webbing along edge.
Easily rolled-up for storage.
Size: 3 ft. by 5 ft.. F.O.B. New York, $11.95
Send check or money order. Deposit required on C.O.D. orders.

Herbet THEATRICAL SHOE CO.
1674 Broadway, New York, N. Y.

Announcing a New and Better Source for Your
LEOTARDS • TIGHTS
PRINCESS TUNICS
MIDRIFF SETS
Personal Attention
Immediate Delivery
Special Rates for Teachers
Write today for Brochure
"everything in knitted dancewear"
Box LBA, DANCE Magazine, 503 W. 33 St., N.Y.C.

La Ray
A Famous Name for
Quality in Dancing Footwear
"Write to Mail Order Dept. "D" "
107 West 46th St. New York 19, N. Y.

CO 5-0550
WALTER E. OWEN
Photographer
58 West 57th Street
New York 19, N. Y.

demonstration of the Graham technic and then followed with four of her own (Miss McGehee's) compositions.

Golda Antignac

★

CHICAGO

Zamira Gon, Israeli dancer, appeared on April 29 and 30 at the Eleventh Street Theatre. She is a very pretty girl, but her technical ability is below par and her choreographic materials slim. She offered a Chassidic Suite which had little of the ecstasy of that cult, and a modern Hora which tried for the high spirits of modern Israel. Her solo, One Of The Many, a concentration camp memory, could do no more than hint at the depth of the tragedy.

The new ballet group, **Balletmovo,** turned away hundreds of would-be customers at its debut, May 6. It gave a bang-up performance for the happy crowd that did get in. There is something of a miracle and a very moving story behind this enterprise. Its director is **Charles Bockman,** who has danced with Ballet Theatre, and in Song of Norway. He is now suffering from multiple sclerosis and cannot negotiate the length of the stage unaided. Perhaps it is his inability to move with ease that makes him so acutely conscious of the beauties of pure movement and the qualities it can take on. This showed particularly in his choreography for a lovely, classical ballet to Haydn's Surprise Symphony. Bockman also choreographed THE GREAT ELOPEMENT, a gay romp with Beau Nash, Richard Brinsley Sheridan and other 18th century characters getting into complications to Handel music. Balletmovo also offered KALPA, a mixture of birds and dreams to the Prokofieff 2nd Violin Concerto, with choreography by **Lorraine Crawford,** who also did the decors. It has the naivete and looseness of a first effort and a wonderfully painted back-cloth reminiscent of Marc Chagall. **Jane Bockman** danced the leads in all the ballets and was delightfully soft and light. She had fine assistance from **Bernard** and **Jack Tygett** and from the rest of the group which danced with enthusiasm, if not polish.

Charleston contests have hit this town. It started at the Blackhawk Cafe and the opening contest had as guests the LEND AN EAR dancers, who have been doing their stuff in their Gladiola Girl number for two seasons. **Lynn Joelson,** who tangoed in HIGH BUTTON SHOES, is Charlestoning in the Blackhawk's Roarin' Twenties revue.

Dancers in LEND AN EAR were given a preview of Warner Bros. THE DAUGHTER OF ROSIE O'GRADY, in which former colleague **Gene Nelson** is featured. They gave him an ovation and screamed with delight every time he did a familiar step. But the loudest and most spontaneous applause was for old time hoofer James Barton, whose drunk routine works in most logically into the picture.

Orchesis group from Northwestern University, Rockford College, University of Illinois and Milwaukee Recreation Center were to participate in the Chicago Dance Council's festival at the University of

FOR YOUR SPRING RECITAL Footwear by
La Mendola
• TOE SLIPPERS
• BALLETS
• TAP SHOES
• SANDALS
• OXFORDS
ALSO CARRYING A COMPLETE LINE OF
STUDIO COSTUMES
LEOTARDS • TIGHTS
TUNIC SETS • RUFFLE TUNIC
SWING DRESS • TU TU SKIRT
MESH AND NYLON OPERA HOSE
MESH TIGHTS • DANCE BELTS
TAMBOURINES • BATONS • TAPS
CASTANETS • FINGER CYMBALS
TOE PADS • TOE SHOE COVERS
REMEMBER
MAIL ORDERS PROMPTLY FILLED
Write Today For Our Complete 1950 Catalog
La Mendola
126 WEST 46th STREET
NEW YORK CITY, N. Y.
542 SOUTH BROADWAY
LOS ANGELES, CALIF.
"Specialists in Theatrical Accessories"

A. CHATILA & CO. (Mfg.)
Ballet Tutus Leotards
Practice Togs Tights
Dance Belts Tunics
Garter Belts Midriff Sets
1776—59th Street Brooklyn 4, N. Y.

COSTUMES
Made to order
for
DANCE
&
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

SCHOOL DIRECTORY

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

KATHRYN ETIENNE SCHOOL OF BALLET
Endorsed by Ballet & Movie Stars
Literature on request. Cherokee Bldg.,
6636 Hollywood Blvd., Hollywood 28 Hi 1794

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

ARTIST STUDIO, Julia Stuart, director
Television — Radio — Stage
204 Santa Monica Blvd., Santa Monica, Cal.

FLORIDA

THOMAS ARMOUR SCHOOL OF DANCE
533 West Ave.
Miami Beach, Fla. Tel. 58-9411

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

PENTHOUSE DANCE STUDIO
Ballet, Tap, Acrobatic
64 W. Randolph St., Chicago 1, Ill.

BENTLEY STONE-WALTER CAMRYN
School of Ballet
119 North Clark St., Chicago 2, Ill.

ARMSTRONG - REED STUDIO
Bernadine Hayes, Director
Ballet — Tap — Character — Hula
1543 Morse Ave., Chicago 26 She. 3-0752

INDIANA

BONNIE BLUE BROWN
La Shelle Vocal & Danse Studios
1716 N. Pennsylvania St., Indianapolis

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

ARMAND SCHOOL OF THEATRICAL ART
Ballet — Voice — Drama — Music
2657 W. Grand Blvd., Detroit 8

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
330 East 43rd St. MU 9-8264
Now Booking 1950-51 Dance Engagements

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

OHIO

ANNELIESE VON OETTINGEN SCHOOL OF BALLET
Ballet, Character, Acrobatic, Tap
2816 Woodburn Ave., Cincinnati 6, Ohio

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

UTAH

MANYA MARTELL DANCE ARTS STUDIOS
Ballet, Toe, Tap, Acrobatic & Ballroom
44½ S. Main St., Salt Lake City 1, Utah

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

Chicago on May 21.

May 21 was also the date for **Jimmy Payne's** group in a program of African and Afro-Cuban rituals, chants and dances. The Chicago Dance Theatre was to present a long piece, THE SEA GYPSY, at the Eighth Street Theatre on May 28.

Modern dancer **Anne Rudolph,** who has not given a solo recital in many seasons, had one scheduled for May 26.

Estelle Goodman and **Gary Roberts** were the choreographers, as well as leading dancers in Roosevelt College's musical show, I HEAR YOU KNOCKING! They were terrific in a montage ballet that had everything from cancan to modern dance. A particularly good group number was THE SEARCH, a hilarious hunt for a lost necklace.

Berenice Holmes' group, known as **The Palette Ballet**, appeared in a program on May 21.

On Saturday, April 30, choreographer **Joan Woodruff** held an audition for dancers for the pageant to be presented at the Chicago Fair. Impish young **Bob Welxin,** pupil of **Jeanette Noel,** who is known for appearing in every benefit in town, made a particularly good impression. Miss Woodruff decided to cast him in a solo part, that of a young boy who dies. Bob never learned he was to have his first professional engagement in a solo, for he came down with sleeping sickness the next day and passed away on May 6.

Ann Barzel

★

SAN FRANCISCO

One of the most exciting appearances of the month was by the modern dancer, **Jean Erdman,** who appeared with her group at Mills . . . **Madelynne Greene's** Festival Workshop was seen in Sacramento in program of international dances. She also appeared in solo recital on May 20th at the Marine's Memorial Theatre . . . **Vladimir Kostenko,** who opened a school here a few months ago, has produced FIRE GODDESS, an operetta in three acts, with score by V. Valentinov. The piece is beautifully conceived and executed and will be offered again in June . . . The Christensens are shopping in New York for an additional teacher for the faculty of their San Francisco school . . . **Tatiana Svetlanova** arrived here from Shanghai last year, a complete stranger, with nothing to back her but a strong background in the Russian Imperial School. Her current students' recital revealed a most imposing style, with elegance in costumes, decors and choice of music. One pupil, **Sally Streets,** is good ballet company material. Miss Svetlanova teaches also at the Duncan Sisters swank Burlinghame, Cal. studio . . . **Pacific Dance Theatre** is to appear in concert at the Little Theatre in the Legion of Honor Palace, with a program combined of modern dancers **Ann Halprin** and **Welland Lathrop** and ballet dances comprised of selections from Coppelia . . . **Sylvia Hanson** directed a program of four ballets at the Little Theatre.

Beatrice de Baltazar

Dance Educators of America

THE 1950 TRAINING SCHOOL AND CONVENTION will give you NEW MATERIAL . . . NEW IDEAS for the new SEASON!

6th ANNUAL TRAINING SCHOOL

2 Weeks - July 10-14 and July 17-21

4 Individual Courses, Elementary thru Advanced. Graded and arranged to permit graduation and certificate in third year (150 hours). Here is a practical solution to teaching problems: correct pedagogical approach . . . child psychology . . . pre-school technique . . . graded material for varied ages . . . lesson plans . . . modernized teaching methods.

HEADQUARTERS

GOLDFARB STUDIOS

1697 Broadway, New York City

Large, Airy, Light. Equipped with Bars and Mirrors

18th ANNIVERSARY CONVENTION

6 Days - July 23-28

Since 1934 the D.E.A. has provided at its annual get-togethers dance material tagged with next season's date line . . . material that invites comparison . . . material that stands the test of severest competition.

HEADQUARTERS

THE GRAND BALLROOM

Hotel Statler, New York City

Air Conditioned For Your Comfort

MAKE NO MISTAKE ABOUT IT!

Competition is just as keen in the dance teaching business as in any other commercial enterprise. That is why dance teachers must be on their toes at the beginning of each new season, with ideas and material superior to competition . . . that is why you should make it your business to attend these two great events.

For fun and frolic there'll be the opening reception . . . an evening of squares and rounds . . . the annual dinner-dance and entertainment . . . plus the good fellowship which has made the D.E.A.'s annual affairs long and pleasantly remembered.

MEMBERSHIP IN THE D.E.A. IS A MARK OF QUALIFICATION!

An invitation to membership is extended to *qualified* dance teachers. Those applying before June 15 can attend Training School and Convention at the low membership rates. Write the Secretary for complete details.

THE 1950 FACULTY INCLUDES:

HILDA BUTSOVA, Ballet
BILLY CALLAHAN, Tap
FRANCES COLE, Tap
BUSTER COOPER, Tap
ROYE DODGE, Tap
MILTON FEHER, Body Mechanics
ELINOR FRY, Baby Dances
MARGARET INSLEE, Pre-School
DORIS KEMP, Production
JACK KING, Baton & Acrobatics
HENRY LETANG, Tap
ROSE LORENZ, Children's Dances
ARTHUR MAHONEY & THALIA MARA, Spanish & Character
PAUL PETROFF, Ballet
JOE PRICE, Acrobatics
SKIP RANDALL, Tap
EDDIE ROBERTS, Tap
ORESTE SERGIEVSKY, Ballet
NONA SHURMAN, Modern
MILDRED SPIESMAN, Modern
MURIEL STUART, Ballet
Ballroom Dances by:
DON BEGENAU
BYRNES & SWANSON
RUTH I. BYRNE
MR. & MRS. PHILLIPS
LILLAFRANCES VILES
And Others to be Announced

Address All Communications to the Secretary

DANCE EDUCATORS OF AMERICA

An Organization of Qualified Dance Teachers

AENNCHEN, *President*
35 East 60th Street, New York, N. Y.

THOMAS E. PARSON, *Sec.-Treas.*
140-10 Franklin Avenue, Flushing, N. Y.

DANCE MASTERS OF AMERICA

Invites you to attend its

31st Annual
NORMAL SCHOOL
JULY 24 through JULY 28

66th Annual
CONVENTION
JULY 30 through AUG. 5

Shoreham Hotel • Washington, D. C.

Normal School Faculty

GERTRUDE EDWARDS JORY
Cecchetti Graded System

ROLAND GUERARD
Ballet

GERALD CUMMINS
Tap

MARJORIE MAZIA
Modern

RUTH M. BARNES
Baby Dances

NAOMI GILOOLY
Acrobatic

JACK De VENNEY
Baton

A. J. WEBER
Ballroom

VIOLA BREIDING
Tap

DANCE SEMINAR: Lectures, Discussions, Demonstrations, Films

COMPLETE COURSE — INCLUDING NOTES AND BANQUET
D.M. of A. Members $50.00 Non-members $60.00

Convention Faculty

MARINA SVETLOVA
Ballet

ANOLYN ARDEN
Production

JACK STANLY
Tap

EDDIE and RUTH HANF
Tap

JOHN PLAZA
Acrobatic

BERENICE HOLMES
Ballet

DOLORES MAGWOOD
Baton

ROSE LORENZ
Children's Dances

BYRNES and SWANSON
Ballroom

DONALD SAWYER
Ballroom

WALTER CAMRYN
Character

FRANKLYN OAKLEY
Ballroom

RICHARD R. MOORE
Square Dances

DON LeBLANC
Ballroom

JUANITA CANSINO
Spanish

PHIL OSTERHOUSE
Ballroom

HELEN KEYES
Kindergarten Methods and Dances

OSCAR DURYEA
Ballroom

HUAPALA
Hawaiian

HESTON BEAUDOIN
Ballroom

Write for Brochure giving complete information

Leroy H. Thayer, Sec'y-Treas.
Dance Masters of America, Inc.
1644 Connecticut Avenue
Washington 9, D. C.